

Vogue

Stripes →

New Colours

for Knitted
Sweaters

highish
neck
waist
length



Navy blue jacket
and bright green
skirt
a new
Riviera
fashion

Note the new high low neck →



The new high low
neck line given by
a striped jersey
scarf, the peaked
jersey cap to match

ADVANCE
TRADE
EDITION

See section opposite page 118

NEW YORK FASHIONS
APRIL 15, 1932
PRICE 35 CTS
© THE CONDÉ NAST PUBLICATIONS, INC.

SE-LING

the aristocrat of exquisite

HOSIERY

By special appointment to the beautiful women of America . . . the exclusive adoption by leading motion picture producers*, and stylists is a graceful tribute to the smart correctness of Se-Ling hosiery . . . Whether it be Park Avenue, Aiken, Pinehurst, Newport, or wherever women of fashion gather, there you will find preference for Se-Ling finer hosiery . . . French Jacquard tops, tiny almost invisible seams, and the exquisite fabric of Se-Ling have set an entirely new standard of fashion in silk hosiery.

French in design ▼ *American in durability*



***SE-LING** hosiery has been selected by Warner Brothers for the exclusive use of their stars in all First National, Vitaphone, and Warner Brothers Productions.



WALTER FRED HOSIERY MILLS, INC, NASHVILLE, TENNESSEE

Nowhere Else in the World Can You Find the Corsets Created for Bonwit Teller

If you're going to Paris, you'll be right where Bonwit Teller corsets are made...but you won't be able to buy them there! Designed right here in New York from the day-to-day experience of experts who have made a unique study of slenderizing the American figure, these cosmopolitan corsets are then made in our Paris studios from the most luxurious French materials...hand-woven elastics, rich broches, and exquisite laces. The rare ability of these American-designed, Paris-made corsets to mold and perfect every figure is proved by the fact that more smart women come to Bonwit Teller's for corsets than to any other shop in the world.



LEFT — This sports or daytime all-in-one gives a supple, youthful silhouette. Slimly tailored from crepe de chine and silk elastic. 4500

CENTER — For afternoon, a luxurious satin and silk elastic all-in-one whose bowknot motif forms the uplift brassiere and is repeated in the filmy net skirt. 7500

RIGHT — The last syllable in beauty and effectiveness...an all-in-one for evening with lower-than-the-waistline back. Of silk elastic, suede crepe, and hand-run Alencon lace. . . . 13500



BONWIT TELLER

PARIS • LONDON • PHILADELPHIA
NEW YORK
FIFTH AVENUE AT 56TH STREET

...AND THE NET RESULT **IS CHARM**



FROM the tip of her head to the tip of her toes, she shall be chic wherever she goes. Her fancy has been completely captivated by net, which (turn about) retaliates by making her completely captivating too! A pleasant situation all around! * And here is Van Raalte, making stockings that are more and more devastating. . . . Sitting up late at night thinking of new and exciting things in mitts of all descriptions. . . . Evolving veils calculated to arouse turmoil in the most obdurate breast . . . even going so far as to make up that shy and form-molding garment, the Singlette, in a variety of mesh and lace diversions. * The new developments are something you really ought to know about. You'll find them in any of the shops.

Illustrated: POLKA PUFF (in both the short and the long version), two of a group of fetching mesh gloves. They sell for \$1.50 and \$1.95 respectively.

DINARD, our latest caprice in stockings, delicate and conservative, is as effective a snare as we've seen in many a day. It can be purchased for \$1.65.

The VAN RAALTE VEILS come in a large variety of styles . . . any one of which you may be sure will spread general havoc. You pay your money (25 cents or more) and you take your choice.

VAN RAALTE

FOR THE DAYS OF REAL SPORT

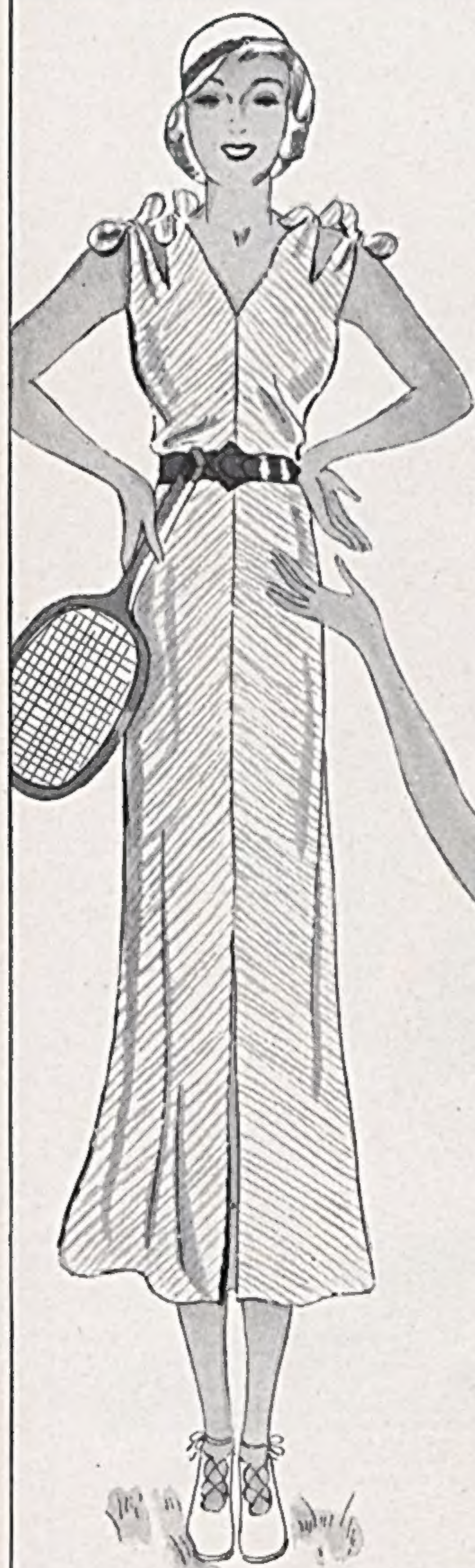
you'll need plenty of

Best's washable silk frocks

16.75

SIZES 14S TO 20

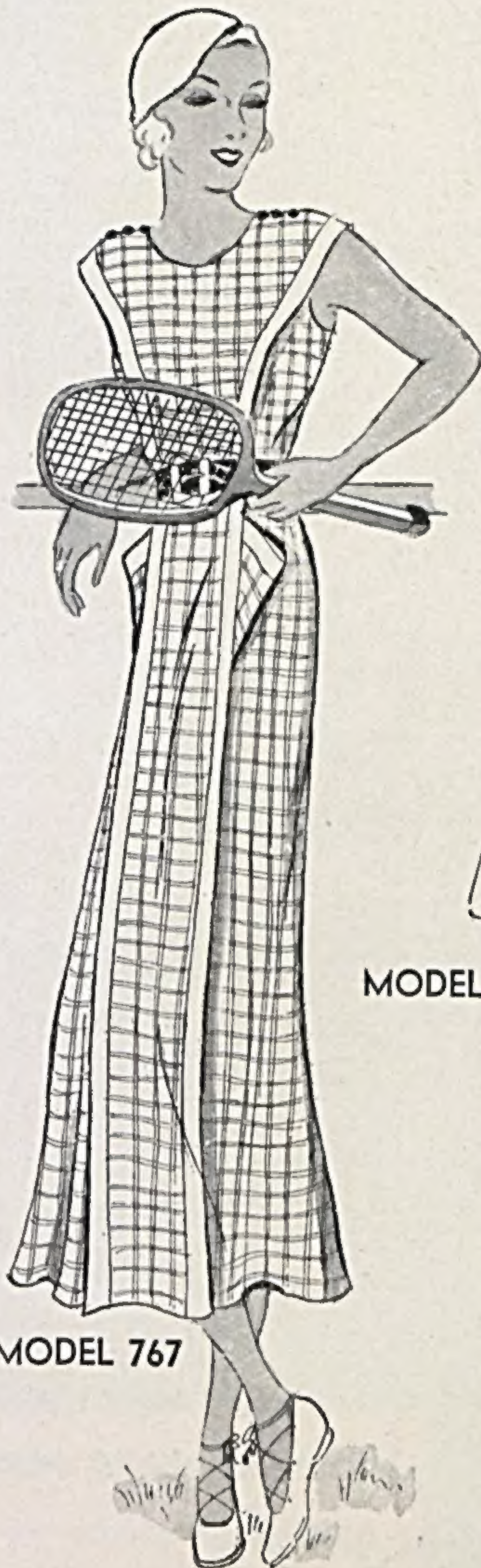
These dresses and other attractive fashions for children and grown-ups are shown in our exhibits, in most of the larger cities east of the Mississippi. Date and place of showing, in your town or nearby, supplied upon request.



MODEL 765



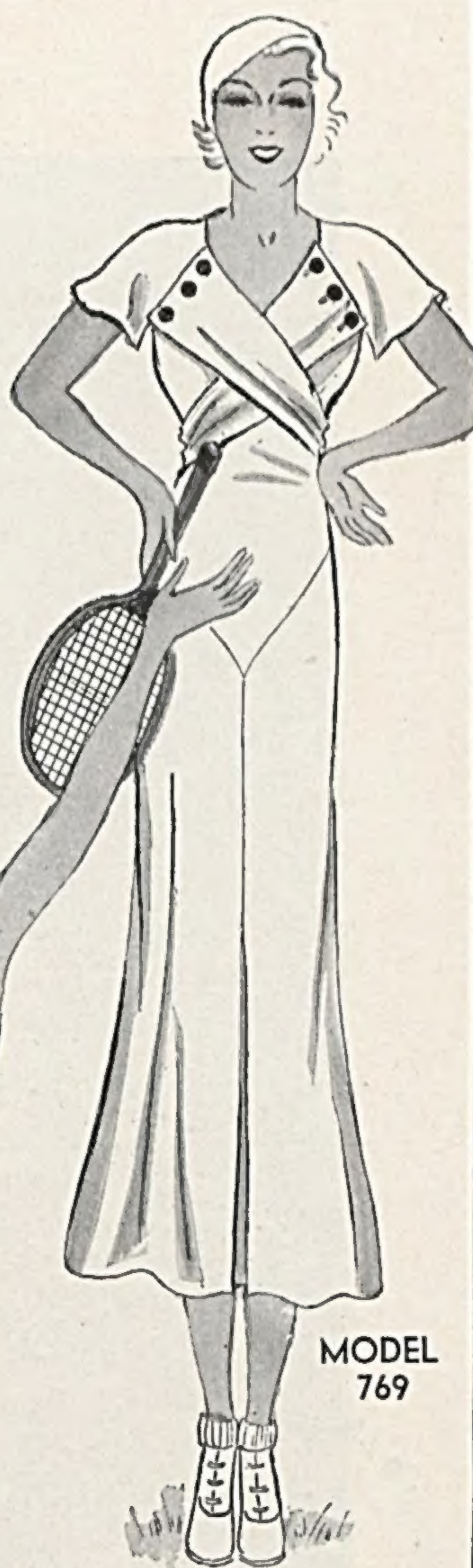
MODEL 766



MODEL 767



MODEL 768



MODEL 769

SATIN STRIPED CREPE

Models 765 and 766 use satin striped crepe. Either dress in white with red belt, light blue with navy, or pink with brown.

PLAIN FLAT CREPE

Model 768, in white with red accents, dream blue with navy, yellow with brown. Model 769 in white with green, dream blue with navy, pink with brown.

PLAID CREPE SHANTUNG

Model 767 is made of plaid crepe shantung. White ground with printed crossbar in navy, green or red. White edgings. Bright belt.

Mail Orders Filled

Best & Co.

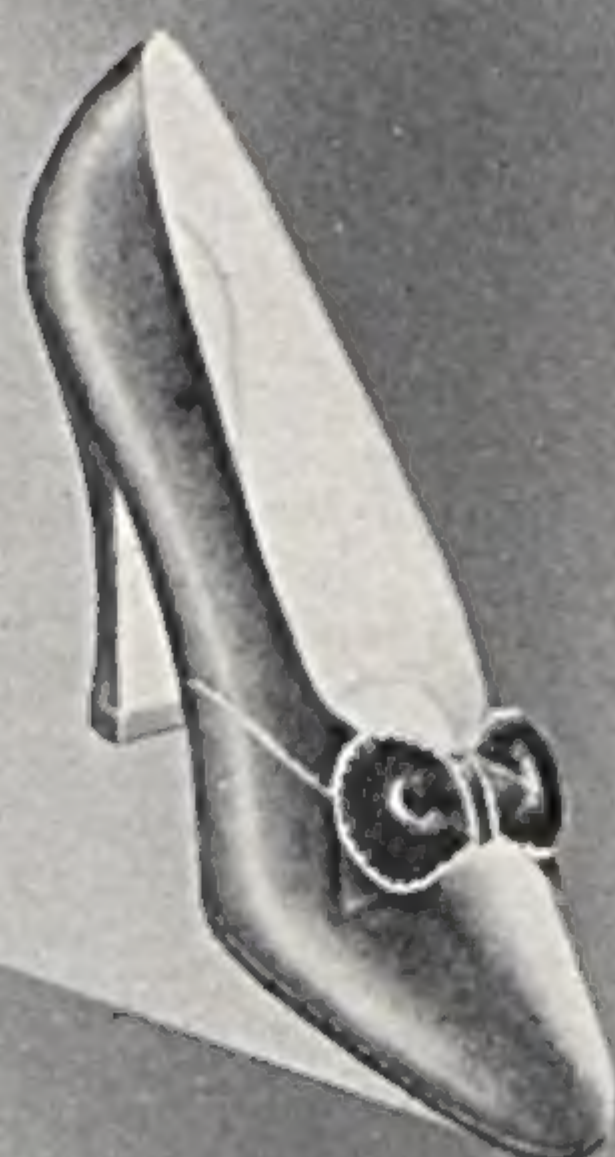
FIFTH AVENUE

Branches at Garden City, Mamaroneck, East Orange, Boston

The Imperial • Admiralty blue kid or dull black kid. Note touch of white piping.



The Peggy • Dull black kid with white piping. An unusually snug-fitting pump!



The Charm • Admiralty blue, Indies brown, beige water-snake, or mat kid.

"YOUR FOOTPRINT IN LEATHER" •

Proud and happy is the way you feel in Matrix Shoes—proud of the way you look and happy about the way you feel! Time is too precious to waste it "breaking-in" a pair of ordinary flat soles when you can begin enjoying your Matrix Shoes from the very first moment.

Write us for the name of a store in your vicinity which can show you an alluring assortment of Matrix styles for every minute of the day. No matter how smart and feminine your choice may be, it will have the exclusive Matrix moulded sole which makes it instantly—and always—"Your Footprint in Leather".

For our new Fashion Announcement please write to E. P. Reed & Co., Rochester, N. Y., Matrix Style Studio: 47 W. 34th Street, New York City.

Matrix Shoes

EVENING EFFECT
in
French Grey



On the Plaza

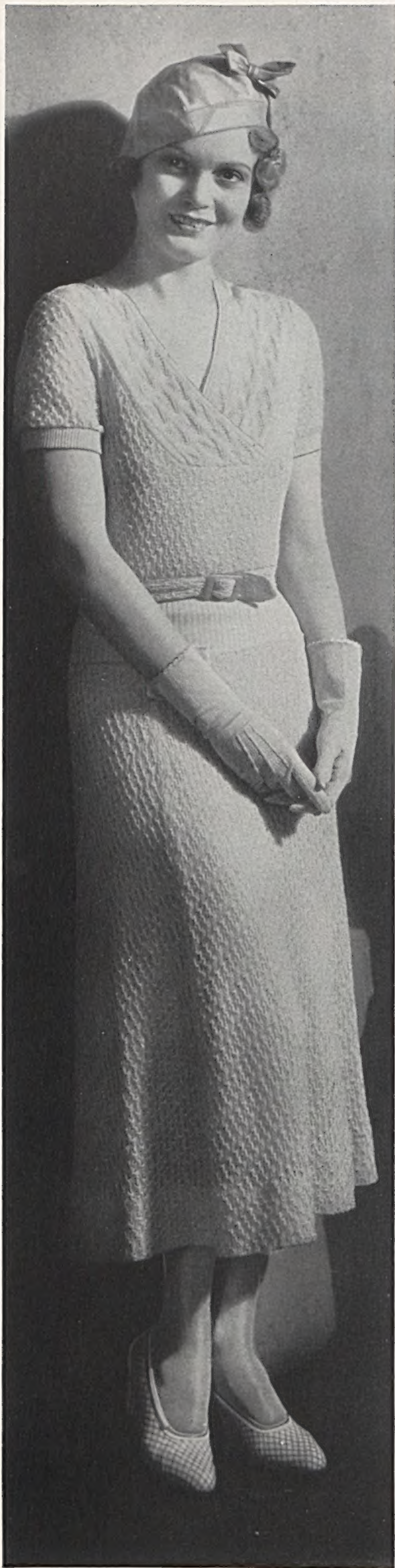
BERGDORF
GOODMAN



Von Horn

Grey, one of the most beautiful and difficult of colors, matched with precision to grey fox cuffs, gives this crêpe roma costume difference and chic. Observe its crossed and wrapped jacket. Just one of many evening costumes of high distinction in the spring collection of made-to-order and ready-to-wear.

FIFTH AVENUE AT 58TH STREET • NEW YORK



● You'll need quantities of cotton dresses this summer—and the finest cotton is durene... Only one bale of cotton out of twenty-five can measure up to the durene standard, and the selected cotton is then specially processed for permanent beauty and strength. No wonder a durene dress looks like new every time you wear it!

Spongy mesh durene simulates hand crochet in the dress at the left. Sheer durene in fagoted effect is shown in the dress at the right... You'll find them at all leading department stores and smart dress shops.

Durene
THE FINEST COTTON
QUALITY BEGINS WITH THE YARN

*Durene dress at left, from Rubycraft Sportswear.
Durene dress at right, from Townley Frocks
—Robert Turk, Inc.*

*Durene gloves, from Larom and Russo.
Durene shoes, from Nancy Haggerty, Inc.
Hats, from the Vail Hat Company.*



Jay-Thorpe

FIFTY-SEVENTH STREET • WEST



Henry Warman
Decor from Jones & Erwin

The "Demi-formal" Lace Gown . . *original model*

Shoulders veiled and neckline higher—a new lace dress that one of our designers has originated especially for Spring and early summer evenings. Not too décolleté for *al fresco* dining . . With the new *soutien-gorge* drapery and high moulded waistline. Made of a new dull-textured lace in twilight colors—pale gray, pink, blue. Exclusive Jay-Thorpe model with a quiet smartness that is most effective, 95.00.

This suit, and also others from Mrs. Franklin, Inc., may be found not only in the Franklin Shops, but in the following selected shops throughout the country:

Alabama
BIRMINGHAM.....Kate Fabretta

Arizona
PHOENIX....Goldwaters Mercantile Co.

Arkansas
LITTLE ROCK....The M. M. Cohn Co.

California
HOLLYWOOD.....I. Magnin & Co.
LOS ANGELES.....Bullock's
LOS ANGELES.....Bullock's-Wilshire
LOS ANGELES.....I. Magnin & Co.
LOS ANGELES.....J. W. Robinson Co.
OAKLAND.....I. Magnin & Co.
PASADENA.....I. Magnin & Co.
SAN FRANCISCO.....I. Magnin & Co.
SANTA BARBARA...El Paseo Sport Shop

Colorado
COLORADO SPRINGS, Broadmoor Sport Shop

Connecticut
BRIDGEPORT.....Betsy Gaynor
GREENWICH.....Annie Roberts Runk
HARTFORD.....G. Fox & Co., Inc.

District of Columbia
WASHINGTON.....Mrs. Johnson

Florida
JACKSONVILLE.....Sligh's, Inc.

Illinois
CHICAGO.....Martha Weathered, Inc.
GENEVA.....Little Traveler, Inc.
WINNETKA.....Elsie Thal

Kansas
TOPEKA.....The Crosby Bros. Co.
WICHITA.....Woolf Brothers

Kentucky
LOUISVILLE.....Jenny Lind

Louisiana
NEW ORLEANS....Gus Mayer Co., Ltd.

Maryland
BALTIMORE
Mrs. Galther & Miss Williams, Inc.

Massachusetts
BOSTON.....Jays, Inc.

Michigan
DETROIT.....Walton-Pierce Co.

Missouri
KANSAS CITY.....Hennessy
KANSAS CITY.....Swanson, Inc.
KANSAS CITY.....Woolf Brothers
ST. LOUIS
Scruggs, Vandervoort Barney Co.

New Jersey
ENGLEWOOD.....Susan M. Cox

New York
BUFFALO.....G. G. Bryant
BUFFALO.....Gomez-Cutler, Inc.
BUFFALO.....Tegler, Inc.
SYRACUSE.....O'Malleys

North Carolina
PINEHURST.....Razook's

Ohio
CINCINNATI.....The Lawton Company
CLEVELAND.....The Halle Bros. Co.
CLEVELAND.....Mary Louise
CLEVELAND.....Quinn-Maahs, Inc.
COLUMBUS.....Mrs. Eugene Gray, Inc.

Pennsylvania
PITTSBURGH.....Agnes M. House

Tennessee
KNOXVILLE.....Miller's, Inc.

Texas
DALLAS.....Neiman-Marcus Co.
FORT WORTH.....Weldon's
HOUSTON.....Everitt-Buelow Co.

Virginia
RICHMOND.....Mrs. Satterthwaite

Washington
SEATTLE.....I. Magnin & Co.



The new hand-knit things from Mrs. Franklin, Inc., interpret, in a unique way, all that is authentic in current fashion. For these are clothes not only inspired in design . . . but distinguished by those qualities peculiar to the Franklin hand-knit garments . . . they are practical, comfortable, and wearable. This swagger Spring suit is typical of the collection. It has a fitted jacket, striped skirt, and superb hand-crocheted shirt.

Mrs.
Franklin, Inc.

TOWN AND COUNTRY CLOTHES

NEW YORK, 16 EAST 53RD ST.
BAR HARBOR

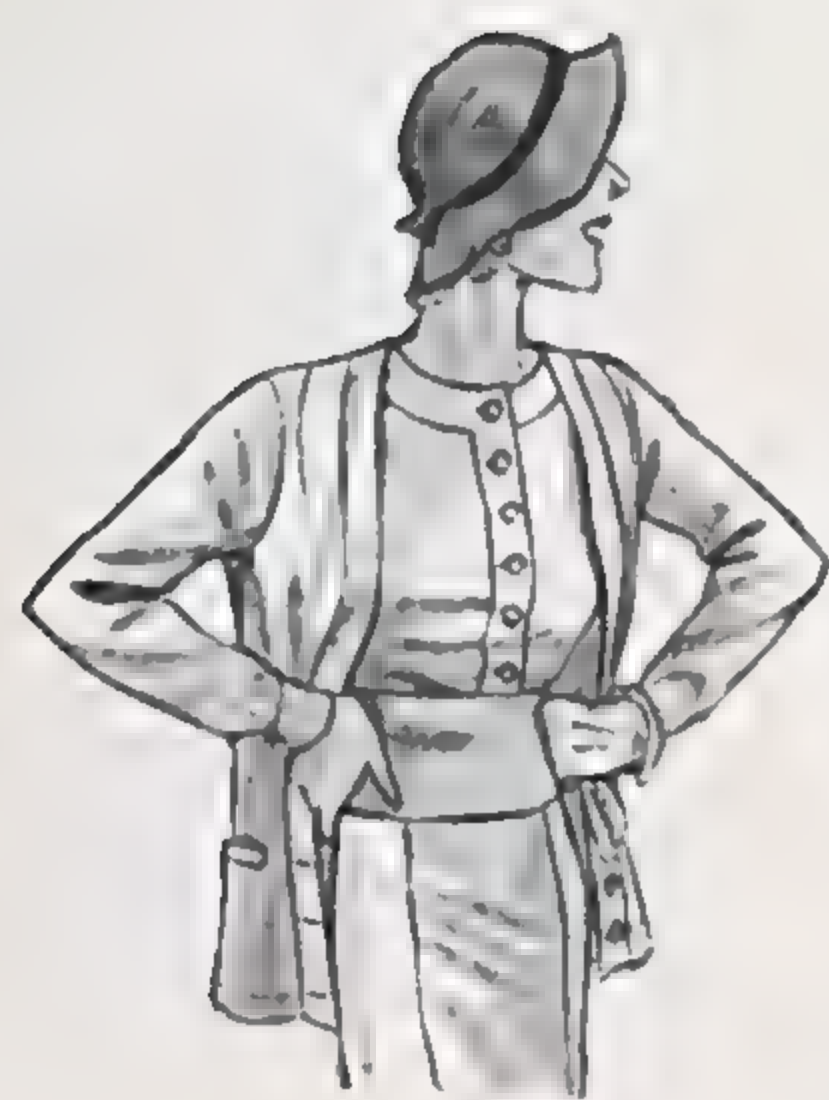
• PHILADELPHIA, 260 S. 17TH ST. •
YORK HARBOR • WATCH HILL •

JENKINTOWN, PENNA.
PALM BEACH

ALTMAN MEADOWBROOK

*—a whole team of sports clothes—
and a winning team too!*

Whatever your sport, play it in a Meadowbrook costume and have yourself a warm inner feeling of personal triumph. Get one or several—they stand alone or play together smoothly. And each one is a gay, swagger, larky thing to wear! Fun!



—the Meadowbrook three-piece suit, crepe mesh, round neck shirt with cardigan jacket and flared skirt. In white, blue, pink, green, canary. Sizes 14 to 20 . \$9.75
Meadowbrook Jr., sizes 10-16 \$5.95



—the Meadowbrook flannel skirt, in white, canary, green; blue . . . \$5.75
The Meadowbrook long sleeved lisle sport shirt, same colors, sizes 14-20 . . \$1.85



—the Meadowbrook one-piece dress, crepe mesh, short sleeves and ribbed in waist. In white, blue, pink, green, canary. Sizes 14 to 20 . \$7.75
Meadowbrook Jr., sizes 8-16 \$4.95



—the Meadowbrook round neck, cap sleeve lisle sport shirt, in white, canary, green, blue, 14-20 . . \$1.85



—the Meadowbrook wool swim suit, copy of an import, with built in brassiere, in white, maize, royal blue, navy, scarlet, 32-40 . . \$5.95

—the Meadowbrook square neck, sleeveless lisle shirt, in white, canary, green, blue, 14-20 . . \$1.85



—the Meadowbrook polo coat, in classic style, single-breasted squared shoulders, of natural Camel's hair, sizes 14-20 \$29 . White flannel \$16.75
The Knox "Vagabond hat," in pastel and dark colors . . \$5.00
The Knox Vagabond Junior . . . \$5.00

MEADOWBROOK SPORTSWEAR—Third Floor

MEADOWBROOK JUNIOR—Second Floor

EAST ORANGE and WHITE PLAINS

B. ALTMAN & CO. . . Fifth Avenue at 34th Street . . B. ALTMAN & CO.



How can such exquisite silky sheets last
SIX YEARS OR MORE ?

"WELL!" you say to yourself. "Here are my hopechest WAMSUTTAS starting their seventh year, just as smooth and lovely as ever . . . It must be the cotton, or the way they're woven, or something. But what ever happened to those other sheets? That swell bargain I bought myself?"

"OH YES! I remember. I guess we used the last of them for those Arab costumes and turbans and things for that crazy party last fall."

Their perfect balance of sheerness and strength makes it possible for these admittedly finer sheets to last six years or more. A Wamsutta sheet costs 55 cents (or less) a year, at today's low prices; little enough for almost anybody. Remember, too, that you can match the lovely colors of Wamsutta sheets with the most beautiful of blankets . . . the famous North Star line.

WAMSUTTA MILLS, Founded 1846, NEW BEDFORD, MASS.
 NEW YORK SALES OFFICE, 180 MADISON AVENUE



WAMSUTTA SHEETS AND PILLOW CASES

Déjà



Spring is here and with it comes the desire to look your gallant best. Déjà fashions give a charming choice to every woman . . . Exquisite in detail, thoroughbred in every line, the gay confident accent of Paris and Fifth Avenue distinguishes these clothes. The sort of things well dressed people thrill over . . . And now—priced within the reach of everyone . . . **\$29.50**

TIME **early spring**

PLACE **new york**

CONVERSATION

déjà **paris**



Top—From Vionnet one piece canton crepe dress with detachable cape.

From Mainbocher dress of canton crepe with chiffon top. Separate canton crepe jacket.

After Vionnet evening dress of crepe canto.

Right—From Vionnet coat of fine wool fabric trimmed with satin, \$29.50

From Vionnet coat of fine wool fabric trimmed with satin . . . \$29.50

Lower—From Mainbocher canton crepe dress with separate jacket.


After Chanel printed crepe dress with separate jacket.

From Marcelle Dormoy one piece printed crepe dress with separate jacket.

Déjà Hats are variously priced.

Déjà models can always be seen at BEST & CO. in New York, and at exclusive stores throughout the United States and Canada.

Address Arthur J. Sanville, Déjà, 550 Seventh Avenue, New York
Déjà, Sommer Bldg., Montreal. Sitôt, 4 Great Portland St., London, England

Déjà Dresses are sewn
with Corticelli silk thread 



Walk-Over creates the *Cabana* for

Life has now an open look. And from your hat to your shoes you can be in complete accord with this cool and comfortable new mode—for here's the CABANA in mesh leather, the sensationally smart Walk-Over that adds the final touch to chic.

With all the mesh woollens, lacy cottons, crêpy silks, embroidery and hand-knit things you'll be wearing this season—an ordinary shoe won't do. At least it won't do for your ensemble what the Cabana will.

Originated by Walk-Over in an exclusive, mesh-like pattern in leather, this gay little tie is lined and will keep its shape;

yet because of the clear-through, lacy perforations it has all the airiness of an unlined shoe. It's easy to wear, easy to buy (only \$8.50) and easily the newest fashion for town and spectator sport.

Smart women are already planning a whole wardrobe of Cabanas. For you can have it as a tie or an opera pump and in many colors—dark brown, dark blue or black for town, and beige, white or bright sun colors for country and resort wear.

Of the same distinctive Cabana design, and in colors to match, are smart little hand-bags (illustrated above) at only \$2.95.

510 FIFTH AVENUE • NEW YORK CITY
PARIS: 21 BOULEVARD DES CAPUCINES LONDON: 372 OXFORD ST., W. 1



WALK-^{OVER}



Accessories by Walk-Over



Hat by Dobbs

Costume by The Tailored Woman



this "open" season

You'll want one for each costume. And Cabana mesh hosiery \$1.65.

Walk-Over Cabana ensembles are featured by Walk-Over shops throughout the country. This convenient, almost neighborhood location of Walk-Over dealers throughout the world, coupled with the international resources and sources of Walk-Over fashions, is unique and close to Utopian. For it enables nearly all women to wear the newest authentic styles in footwear at a price that is unusually moderate for traditionally superior Walk-Over workmanship.

For other style-leading styles see your Walk-Over dealer and watch Walk-Over in VOGUE. Booklet on request.

OVER

Variety of Colors



These Bandeaux have an "Uplifted" Expression!

And no wonder! Not only do they coax your curves into that much-wanted youthful roundness but they're equipped with Kleinert's Dress Shields to protect your smart new sleeves in a highly efficient manner! Such time and trouble savers!

Just go up to the Notion Counter in any good store and ask for Kleinert's Dress Shield Bandeaux—they'll show you styles and materials in great variety—pleasantly priced for present-day purses.

Kleinert's
T. M. REG. U. S. PAT. OFF.

Kleinert's Dress Shields for all purses and all occasions
Every pair guaranteed



this tailored mode demands trim, tailored shoes

Your style sense tells you that you must have quite formal, but very smartly tailored, shoes this spring to match the fashionable severity of the new tailored suits of roughish tweeds, lightweight woolens, and dull-lustered silks.

Arnold's new pump, "Louise," is exactly the shoe you need . . . with its trim tailoring in every line, its smart, dull-finished leather and its easy, active comfort for gadding about as you please from one thing to another in town.

Until you try them on, you might not suspect that these shoes are exceptionally comfortable and that there's a very real reason for it. It's the Arnold Glove Grip . . . a feature of their construction which lets active muscles relax and which supports the arch of your foot with a gentle, restful lift.

Any of the Arnold dealers will show you how delightfully you can be fitted out in Arnold Glove Grip shoes in the mode of your newest *tailleur* this spring. Priced, \$8.50 to \$10.50.



M. N. ARNOLD SHOE COMPANY

South Weymouth, Mass.

A DIVISION OF THE STETSON SHOE COMPANY, INC.



THE SALLY

This is one of the smart, new, single-strap models in the fashionable dull finish of black . . . or in brown kid.



THE WALES

This trimly-tailored tie is of fine, soft calfskin. It may be had in either black or a rich, warm brown.

ARNOLD  glove-grip SHOES



. . . . AND WHEN THE GIRLS COME OUT TO PLAY—CORD DU LAINE answers so many important questions of summer dress.—So smart, this corduroy type fabric with the exclusive suede finish—so practical, it tubs and tubs and never fades; in fact it's guaranteed fast to everything. The dresses shown above are at Best & Company, New York; also at the leading shops in other cities. The EVERFAST label is in every garment; it is your guarantee, so be sure to look for it.

EVERFAST FABRICS



the ultra in fashionable footwear

White . . . Exclusive new creations in a full line of smart seasonal stylings, charmingly express the pre-eminent style supremacy, fine quality and superior craftsmanship so traditional of footwear by Laird, Schober. Original conceptions delightfully interpreted in the newest and most fascinating of leathers and fabrics are ready for your selection at the better shops and shoe salons of leading stores.



LAIRD, SCHOBES AND COMPANY PHILADELPHIA

Truth •

NEEDS NO DRAPERY

We are proud to present the stark naked truth about Humming Bird Full Fashioned Hosiery. After all, our business is to knit fine hose, rather than to weave fine phrases.

Humming Birds *are* fine in every sense—in the quality of the silk, the twist of the thread, the closeness of texture, the trimness of finish, inside and outside. Humming Birds are modest—they do not clamor for attention by extreme novelty or bizarre color. They are so very “right” that you do not notice their rightness.

Nine styles, including a very simple mesh for formal wear, are sold in stores of the better class, at prices between \$1.95 and \$1.00. Try them.



Humming Bird

FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tenn.
NEW YORK SHOWROOMS • • • 385 Fifth Avenue

ESPECIALLY ADAPTABLE TO THE 1932 SUMMER FROCKS ARE HUMMING BIRD SAND WHITE, BIMINI, TANNE AND SUN BEIGE



"GO TO BLAZERS!", says *Fashion*—which, interpreted by smart women, means the Dobbs BLAZER . . . annual Dobbs sports classic for 1932. Dobbs designed it in three different brim sizes—narrow, medium, and wide—to suit every type from debutante to sophisticate. You may select your BLAZER in felt, Panama, or almost any straw texture. The snug crown sports a gay Roman striped ribbon, deftly twisted into loops. Each BLAZER type is characterized by a different handling of the loops. Price \$10.00. The narrow-brimmed BLAZER illustrated in Panama is BLUE GRASS and the medium brim felt is BALMORAL. If you prefer a wider brim, ask for BEAU GESTE (not illustrated).

D O B B S H A T S

IN NEW YORK AT 324 FIFTH AVENUE

THE TAILORED WOMAN, NEW YORK—ABRAHAM & STRAUS, BROOKLYN, NEW YORK

ATLANTA, GA.—J. P. ALLEN & CO. • BOSTON—WM. FILENE'S SONS CO. • KANSAS CITY, MO.—ROTHCHILD'S • LOS ANGELES—BULLOCK'S
REPRESENTATIVES IN ALL THE PRINCIPAL CITIES





SUMMER has put her hand to the shuttle and flower-season fabrics are coming from her loom. Their story is texture and tempting color, rather than the oft-repeated tale of printed roses! There are sheers and semi-sheers, and the dullest of crepes for the brightest of seasons. All are woven of the new thread, Seraceta . . . those ingenious Strands of Fashion that are featured in the very latest fabrics. May we send some samples, to set your dreams in motion? The Viscose Company, 200 Madison Ave., New York.

THE "ARABIAN NIGHTS"

TELL NO STRANGER TALE OF YOUTH ETERNAL



Up Park Avenue, there spread from lip to lip this story . . .



of how an exploding test tube in a German chemist's laboratory . . .



discovered a new miracle that makes the face grow ten years younger . . .

"ONCE upon a time not long ago an adventurer by sheer accident stumbled onto the fountain of youth . . ."

Indeed, this story might well start that way, so fictional it sounds at first hearing.

Never, in all the history of dermatology, have circumstances been so unusual as those attendant to the revelation of Formula 770.

Never, in all the years of woman's tireless search for prolonged beauty, has a preparation been said so faithfully to fulfill its promise of youth's recapture.

For the truth is, and amazingly it is the truth, a test tube exploded in the laboratory of a noted German scientist. By the sheerest of accidents it revealed certain organic substances that reverse the process of age, and now the skin may be made to grow young instead of old.

Presenting Velo-Derma (Formula 770)

Known merely as Formula 770 when first discovered, these organic substances have since been called Velo-Derma—a name now cherished by fashionable women from Park Avenue to the Pacific coast.

What a paradox it is, then, that the man who discovered this most-talked-of rejuvenator of recent times had absolutely no knowledge either of cosmetics or dermatology. Here, in his own words, is an account of how he stumbled onto his Formula 770.

"How I happened to create Formula 770"

"On March 7, 1930, A.D., I was making some experiments in biological chemistry, which I have pursued since graduating from Heidelberg University.

"While working with some very powerful acids, a test tube suddenly exploded and covered my

hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

"On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands into it, the lye overbalanced the action of the acid and left my hands corduroyed with wrinkles."

"I immersed my hands in 770"

"In another container on my table was Formula 770, a new organic re-agent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal."

Thanks to a woman's persistence

Had it not been for a woman, a friend of the chemist, the miracles of Velo-Derma might have been lost forever in the archives of his laboratory.

When he told this woman about it, saying it didn't interest him in the slightest that there might be a great demand for such a preparation, she persisted until he gave her a sample. She tried it; told her friends. One woman told another, and in their enthusiasm sought him out and made him supply them with Velo-Derma at any cost.

A Challenge to belief

*When applied—just a few drops after the make-up is removed at night and before it is put on in the morning—Velo-Derma works almost like magic to

firm up sagging facial muscles, to erase crow's-feet, wrinkles and other telltale marks of age and return to the skin the peach-bloom blush of youth.

Many women go so far as to call it the "complete cosmetic." They claim that it takes the place of other beauty essentials—that it is rejuvenator, astringent and powder base, all in one.

So strange, so amazing is this story of a preparation that might well have flowed from the fountain of youth, we can hardly blame you for your impulse to doubt its veracity. All we ask of you therefore is to prove the case to your own satisfaction.

Velo-Derma is on sale in America's leading department stores and beauty shops. In flacons, \$10 and \$25; the larger size is more economical. Although the price may seem high, so little is needed for each application that Velo-Derma really is inexpensive.

*Through the insistence of fashionable New York women, a special cleansing cream has been formulated for use with Velo-Derma. These women declare it is the perfect cleansing cream. Velo-Derma Cleansing Cream, \$3 and \$5 jars.

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

V. 4-15-32

THE VELO-DERMA CORPORATION, 105 E. 29th St., N. Y. C.

Enclosed is my check or money order for Velo-Derma.

() \$10 flacon () \$25 flacon

M.....

Street.....

City.....State.....

ALL THESE FINE STORES

If you are accustomed to making your clothes or having them made, you know that there are patterns and patterns. The better the pattern, the better the dress.

You spend many dollars on your materials. Is it not good economy to spend a few extra pennies for your pattern? Vogue Patterns are a bit more expensive—and a lot more economical. Those few extra cents constitute style-insurance, without which even finest fabric and most skillful sewing count for nothing. It takes a Vogue Pattern to make a "Vogue" dress.

ALABAMA

BIRMINGHAM
Pizitz,
Burger-Phillips Co.
DOTHAN
Blumberg & Sons
MONTGOMERY
Montgomery Fair
TUSCALOOSA
Louis Wiesel, Inc.

ARIZONA

PHOENIX
Korrick's Dry Goods
Company
TUCSON
Albert Steinfeld &
Company

ARKANSAS

LITTLE ROCK
The Gus Blass Co.

CALIFORNIA

ALAMEDA
Konigshofer's
ALHAMBRA
Krause's Department
Store
BAKERSFIELD
Malcolm Brock Co.,
Redlick Mercantile Co.
BERKELEY
J. F. Hink & Son,
Incorporated
BURLINGAME
Levy Bros.
FRESNO
Radlin & Kamp, Inc.
FULLERTON
Chapman-Wickett Co.
GLENDALE
H. S. Webb & Co.
HOLLYWOOD
Robertson's,
The Broadway Holly-
wood
LONG BEACH
Buffum's
LOS ANGELES
J. W. Robinson Co.,
Bullock's,
The May Company,
Broadway Department
Store, Incorporated
MODESTO
Latz's Dept. Store
MONROVIA
McBratney's
OAKLAND
The H. C. Capwell
Company,
Capwell, Sullivan &
Furth,
B. F. Schlesinger &
Son, Incorporated
PALO ALTO
J. F. Hink & Son,
Incorporated
PASADENA
Dunning's Silk Store
POMONA
Orange Belt
Emporium
RIVERSIDE
G. Rouse & Co.
SACRAMENTO
Weinstock Lubin &
Company,
Hale Bros., Inc.,
9th & K Sts.
SAN BERNARDINO
The Harris Company
SAN DIEGO
The Marston Company,
Dunning's Silk Store
SAN FRANCISCO
The White House,
Raphael Weill & Co.,
City of Paris,
The Emporium,
O'Connor, Moffatt &
Company
SAN JOSE
O. A. Hale & Co.
SAN MATEO
Levy Bros.
SANTA ANA
Rankin Dry Goods
Company

CALIFORNIA (Cont.)

SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers &
Sons, Incorporated
STOCKTON
Smith & Lang

COLORADO

BOULDER
The White-Davis
Mercantile Company
COLORADO SPRINGS
Giddings, Inc.
DENVER
The Joslin Dry Goods
Company,
The Denver Dry
Goods Company,
Daniels & Fisher,
The May Co.,
The A. T. Lewis &
Son Dry Goods Co.
PUEBLO
The Crews-Beggs Dry
Goods Company

CONNECTICUT

BRIDGEPORT
The D. M. Read Co.
DANBURY
John McLean, Inc.
GREENWICH
The Charles N. Mead
Company
HARTFORD
Sage-Allen & Co.,
Incorporated,
G. Fox & Company
MERIDEN
The Ives, Upham &
Rand Company
MIDDLETOWN
The James H. Bunce
Company
NEW BRITAIN
Davidson & Leventhal
NEW HAVEN
The Edw. Malley Co.
STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck
Company

DELAWARE

WILMINGTON
Crosby & Hill Co.

DISTRICT OF COLUMBIA

WASHINGTON
Woodward & Lothrop,
Lansburgh & Bro.,
S. Kann Sons Co.

FLORIDA

JACKSONVILLE
Cohen Bros.
LAKELAND
The Silk Shoppe
MIAMI
Burdine's, Inc.
ORLANDO
Dickson-Ives Co.
ST. PETERSBURG
The Wilson-Chase
Company
TAMPA
Maas Brothers,
O. Falk's Department
Store
WEST PALM BEACH
Hatch's, Incorporated

GEORGIA

ALBANY
R. L. Jones Co.
ATLANTA
Davison-Paxon Co.,
Rich's, Inc.
AUGUSTA
J. B. White & Co.
COLUMBUS
J. A. Kirven Co.

GEORGIA (Cont.)

MACON
The Union Dry Goods
Company
SAVANNAH
Morrison-Sullivan
Dry Goods Co.

IDAHO

BOISE
The Falk Merc. Co.

ILLINOIS

BLOOMINGTON
Mayer Livingston &
Company
CHAMPAIGN
G. C. Willis
CHICAGO
Carson Pirie Scott
and Company,
Marshall Field &
Company,
Chas. A. Stevens &
Brothers,
Zax Brothers, 1307-09
E. 63rd Street
DANVILLE
Straus & Louis
Company
DECATUR
William Gushard
Company
ELGIN
Ackermann Bros.
EVANSTON
Lord's,
Marshall Field &
Company
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
OAK PARK
Marshall Field &
Company
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer
Company
WAUKEGAN
The Globe Depart-
ment Store

INDIANA

BLOOMINGTON
Breeden & Co.
EVANSVILLE
John F. Stephens,
Incorporated
INDIANAPOLIS
L. S. Ayres & Co.,
H. P. Wasson and
Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods
Company

IOWA

AMES
The Tilden Store
Company
CEDAR RAPIDS
The Killian Company
DAVENPORT
Peterson-Harned-Von
Maur
DES MOINES
Younger Brothers,
Incorporated
SIOUX CITY
Pelletier's

KANSAS

HUTCHINSON
The Pegues-Wright
Company
LAWRENCE
Weavers
TOPEKA
The Crosby Brothers
Company
WICHITA
The Geo. Innes Co.

KENTUCKY

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W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
The Stewart Dry
Goods Company
PADUCAH
The E. Guthrie Co.

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Masur Bros.
NEW ORLEANS
D. H. Holmes Co.,
Limited

MAINE

PORTLAND
Eastman Bros. &
Brancroft

MARYLAND

BALTIMORE
Hutzel Brothers Co.,
O'Neill & Company,
Incorporated,
Stewart & Co.,
Hochschild, Kohn &
Company
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS

ATTLEBORO
Pine's
BOSTON
R. H. Stearns Co.,
Jordan Marsh Co.,
R. H. White Co.,
C. F. Hovey Co.
LOWELL
The Bon Marché D.
G. Company
PITTSFIELD
England Brothers,
Incorporated
SALEM
William G. Webber
Company
SPRINGFIELD
Forbes & Wallace,
Incorporated,
Meekins, Packard &
Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay
Company

MICHIGAN

ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Co.
GRAND RAPIDS
Wurzberg Dry Goods
Company,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
Wm. C. Wiechmann
Company

MINNESOTA

DULUTH
Silberstein & Bondy
Company
MINNEAPOLIS
The Dayton Company,
L. S. Donaldson Co.
ST. PAUL
Schunemans &
Mannheimers,
The Golden Rule
WINONA
H. Choate & Co.

MISSISSIPPI

BILOXI
W. V. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Co.

MISSOURI

KANSAS CITY
John Taylor Dry
Goods Company,
Emery, Bird, Thayer
Dry Goods Company
SEDALIA
C. W. Flower Dry
Goods Company
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt
& Wall Dry Goods
Company
ST. LOUIS
Stix, Baer & Fuller
Dry Goods Co.,
Scruggs-Vandervoort-
Barney Dry Goods
Company,
Famous & Barr Co.

MONTANA

BILLINGS
The D. J. Cole Co.
GREAT FALLS
The Paris Dry Goods
Company
HELENA
The New York Dry
Goods Company
MISSOULA
Missoula Mercantile
Company

NEBRASKA

HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine,
Gold & Co.
OMAHA
Thompson, Belden &
Company,
Thomas Kilpatrick &
Company,
J. L. Brandeis &
Sons

NEVADA

RENO
Gray, Reid, Wright
Company

NEW HAMPSHIRE

MANCHESTER
James W. Hill Co.

NEW JERSEY

ASBURY PARK
Steinbach Company
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M. E. Blatt Co., The
Department Store of
Atlantic City
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B. Altman & Co.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Crane, Incorporated
NEWARK
L. Bamberger & Co.,
Kresge Department
Store,
Hahne & Company
NEW BRUNSWICK
P. J. Young Dry
Goods Company
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
TRENTON
Swern & Company,
H. M. Voorhees &
Bros., 131-133 East
State St.
UNION CITY
Holthausen

NEW YORK

NEW YORK CITY
B. Altman & Co.,
Lord & Taylor,
John Wanamaker,
R. H. Macy & Co.,
Incorporated,
Jas. McCutcheon Co.,
James McCreery &
Company,
Arnold Constable &
Co., Incorporated,
Stern Brothers,
Bloomigdale Bros.,
Incorporated
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros., Welden
Company
BROOKLYN
Abraham & Straus,
Frederick Loeser &
Company
BUFFALO
Flint & Kent,
Adam, Meldrum &
Anderson Company,
J. N. Adam & Co.,
The Wm. Hengerer
Company
ELMIRA
S. F. Iszard Co.

NEW YORK (Cont.)

HEMPSTEAD, L. I.
The Franklin Shop,
Incorporated
ITHACA
Rothschild Bros.
JAMAICA, L. I.
B. Gertz, Inc.,
Jamaica Ave.-162nd
St.
JAMESTOWN
The Silk & Specialty
Shop
KINGSTON
Rose & Gorman, Inc.
MIDDLETOWN
Tompkins Dry Goods
Company
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
POUGHKEEPSIE
Lucky, Platt & Co.
ROCHESTER
McCurdy & Company,
Incorporated,
Sibley, Lindsay &
Carr Company
RYE
H. D. Halahan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Co.
TROY
G. V. S. Quacken-
bush & Company
UTICA
The Fitzgerald Silk
Shop, Incorporated
WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor,
Incorporated
YONKERS
Marshall Matheson
Company

NORTH CAROLINA

ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Co.
GREENSBORO
Ellis, Stone & Co.
RALEIGH
Boylan Pearce Co.
WILMINGTON
Belk-Williams Co.
WINSTON-SALEM
Ideal Dry Goods Co.

NORTH DAKOTA

GRAND FORKS
R. B. Griffith Co.

OHIO

AKRON
The A. Polsky Co.,
The M. O'Neill Co.
ALLIANCE
Spring-Holzwarth
CINCINNATI
H. S. Pogue Co.,
The John Shillito Co.
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son
& Company
COLUMBUS
The F. & R. Lazarus
& Company
DAYTON
The Rike-Kumler Co.
LANCASTER
Chas. P. Wiseman &
Company
LIMA
R. T. Gregg & Co.
NEWARK
John J. Carroll
TOLEDO
The Lasalle & Koch
Company,
The Lamson Bros. Co.
YOUNGSTOWN
The G. M. McKelvey
Company
The Strauss-Hirsh-
berg Company

OKLAHOMA

OKLAHOMA CITY
The Kerr Dry Goods
Company
TULSA
The Brown-Dunkin
Dry Goods Company,
The Vandever Dry
Goods Co., Inc.

OREGON

EUGENE
McMorran & Wash-
burne
PORTLAND
Meier & Frank Co.,
Olds, Wortman &
King
SALEM
The Miller Mercan-
tile Company

PENNSYLVANIA

ALTOONA
The Wm. F. Gable
Company
ALLENTOWN
Hess Brothers
ARDMORE
Strawbridge & Clothier
BETHLEHEM
The Bush & Bull
Corporation

PENNSYLVANIA (Cont.)

BUTLER
A. Troutman's Sons
Co., Incorporated
ERIE
Trask, Prescott &
Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Brothers
NEW CASTLE
The Strouss-Hirsh-
berg Company
PHILADELPHIA
John Wanamaker,
Strawbridge & Cloth-
ier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl,
Gimbel Brothers
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods
Company
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear &
Company

RHODE ISLAND

PROVIDENCE
Gladding's, Inc.,
The Shepard Stores

SOUTH CAROLINA

CHARLESTON
The Kerrison Dry
Goods Company
FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA

ABERDEEN
Olwin-Angell

TENNESSEE

CHATTANOOGA
Miller Bros. Co.
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Kloan Co.,
Lebeck Bros., 514
Church St.,
Loveman, Berger &
Teitlebaum

TEXAS

AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry
Goods Company
DALLAS
Titcher-Goettinger Co.,
A. Harris & Co.
EL PASO
Popular Dry Goods
Company
FORT WORTH
Monnig's,
The Fair,
Schermerhorn Co.
HOUSTON
Foley Brothers Dry
Goods Company,
Levy Bros. Dry Goods
Company
SAN ANTONIO
The Wolff & Marx
Company
WACO
The Goldstein-Migel
Company

UTAH

SALT LAKE CITY
Zion's Co-operative
Mercantile Institu-
tion

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.,
Guggenheimer's Inc.,
NEWPORT NEWS
Sol Nachman's De-
partment Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
Rucker Rosenstock
Incorporated
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Helronimus
Co., Incorporated

WASHINGTON

BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall &
Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA WALLA
A. M. Jensen Co.

WEST VIRGINIA

CHARLESTON
Coyle & Richardson
HUNTINGTON
Anderson-Newcomb
Company
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Pea-
body Company
JANESVILLE
J. M. Bostwick &
Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester,
Inc.
MILWAUKEE
T. A. Chapman Co.,
Gimbel Brothers
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassiss Dry Goods Co.
CHEYENNE
Albert's Inc.
Kassiss Dry Goods Co.
SHERIDAN
Stevens, Fryberger &
Company

PORTO RICO

SAN JUAN
P. Gulisti & Co., Inc.,
Calle Allen 27

CUBA

HAVANA
Victor Campa Y Ca.,
S. en C.

CANADA

ALBERTA
CALGARY
Hudson's Bay Co.
EDMONTON
Hudson's Bay Co.

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Co.
VICTORIA
Hudson's Bay Co.

MANITOBA

WINNIPEG
Hudson's Bay Co.,
The T. Eaton Co.,
Limited

NEW BRUNSWICK

ST. JOHN
Manchester Robertson
Allison Limited, 27
King St.

NOVA SCOTIA

HALIFAX
The Wood Brothers
Co., Ltd.

ONTARIO

HAMILTON
Finch Brothers, Ltd.,
29 King St., West,
The T. Eaton Co.,
Limited
LONDON
Smallman & Ingram,
Limited, 149-157
Dundas Street
OTTAWA
Murphy-Gamble, Ltd.,
Sparks Street
ST. CATHARINES
Canadian Department
Stores Limited, 17
St. Paul St.
TORONTO
The Robert Simpson
Company, Limited,
The T. Eaton Co.,
Limited

QUEBEC

MONTREAL
Henry Morgan &
Company, Limited,
The Robert Simpson
Montreal Limited,
The T. Eaton Co.,
Limited
QUEBEC
Myrand & Pouliot,
Limited, 205-215
St. Joseph Street

SASKATCHEWAN

SASKATOON
Hudson's Bay Co.

SELL VOGUE PATTERNS



SMART FORMALITY

Afternoon

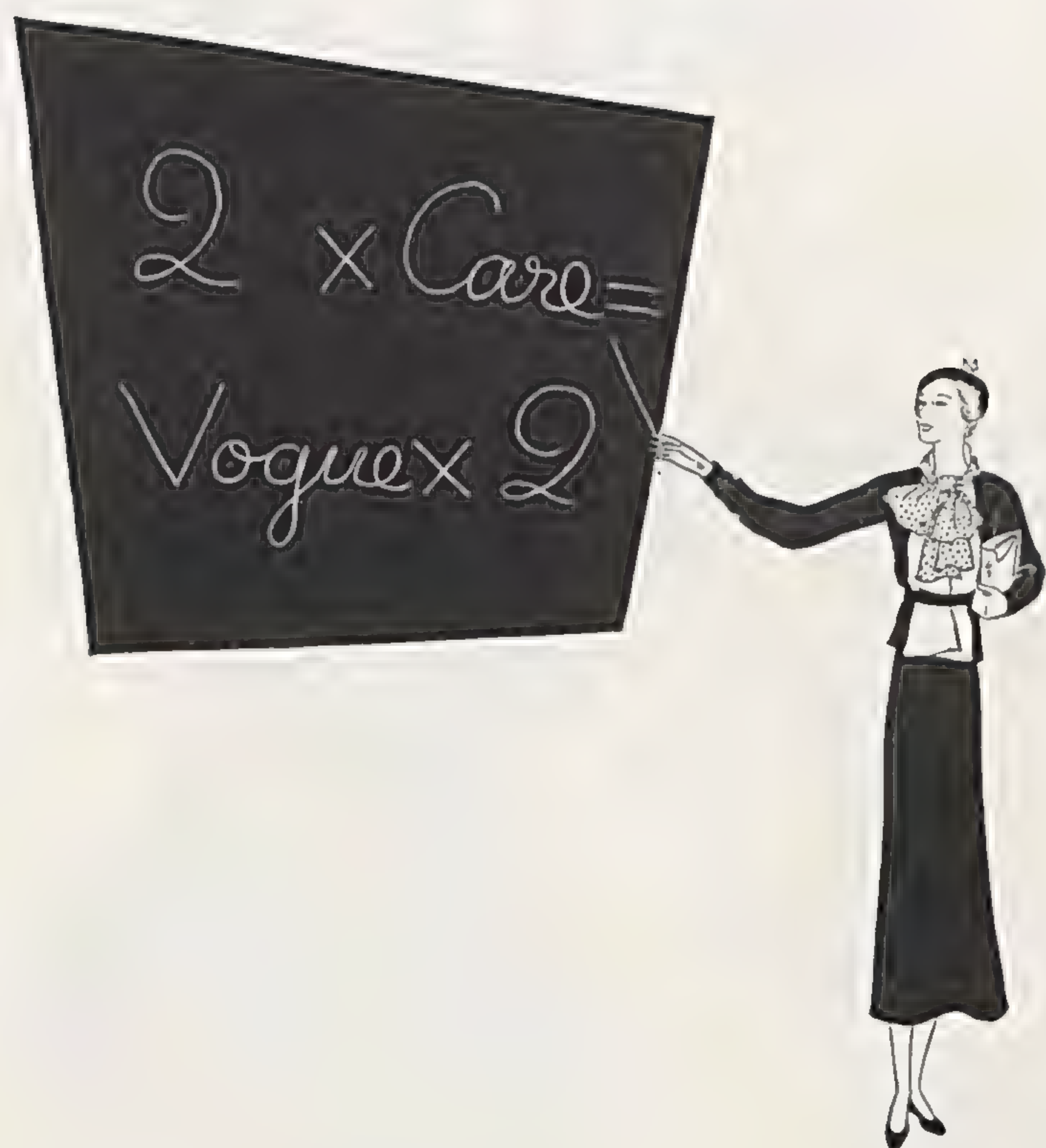
FROCK No. 5959—Here is an ideal frock for afternoons or for informal "don't dress" evenings. It combines semi-sheer crêpe and lace. It may be ankle length. The adjustable sleeves are very chic. Designed for sizes 32 to 42.

FROCK AND JACKET No. S3564 The short tie-on jacket doubles the usefulness of this pebbly crêpe costume. The skirt has a smart built-up waist-line, and the top may contrast. It is designed for sizes 32 to 40

EVENING FROCK S3565—For formal wear is this bias frock of triple chiffon. Designed for sizes 12 to 20; 30 to 38
EVENING WRAP No. 5972—An "Easy-to-Make" velvet wrap. Designed for sizes 12 to 42

Evening

The crêpe or satin bag is chic with these costumes; under \$13; Nat Lewis. Crêpe or satin sandals, piped in kid; dyed any colour; under \$13; Hanan. A Whiting and Davis flexible gilt mesh belt; about \$3; Best



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DIVISION OF INTERNATIONAL SHOE COMPANY



Du Pont Rayon Company, Empire State Bldg., New York, N. Y.

and DAY *Du Pont Rayon*

5TH AVE



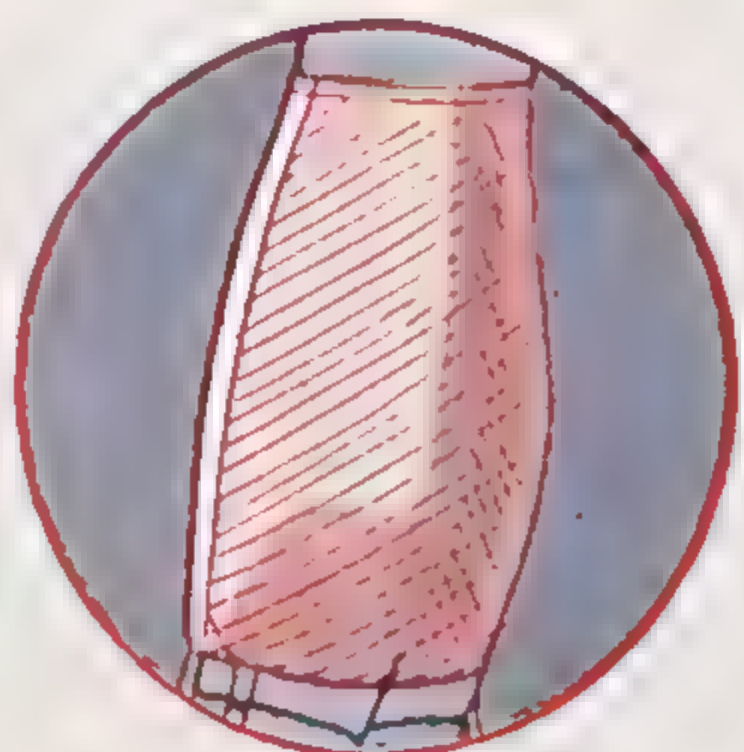
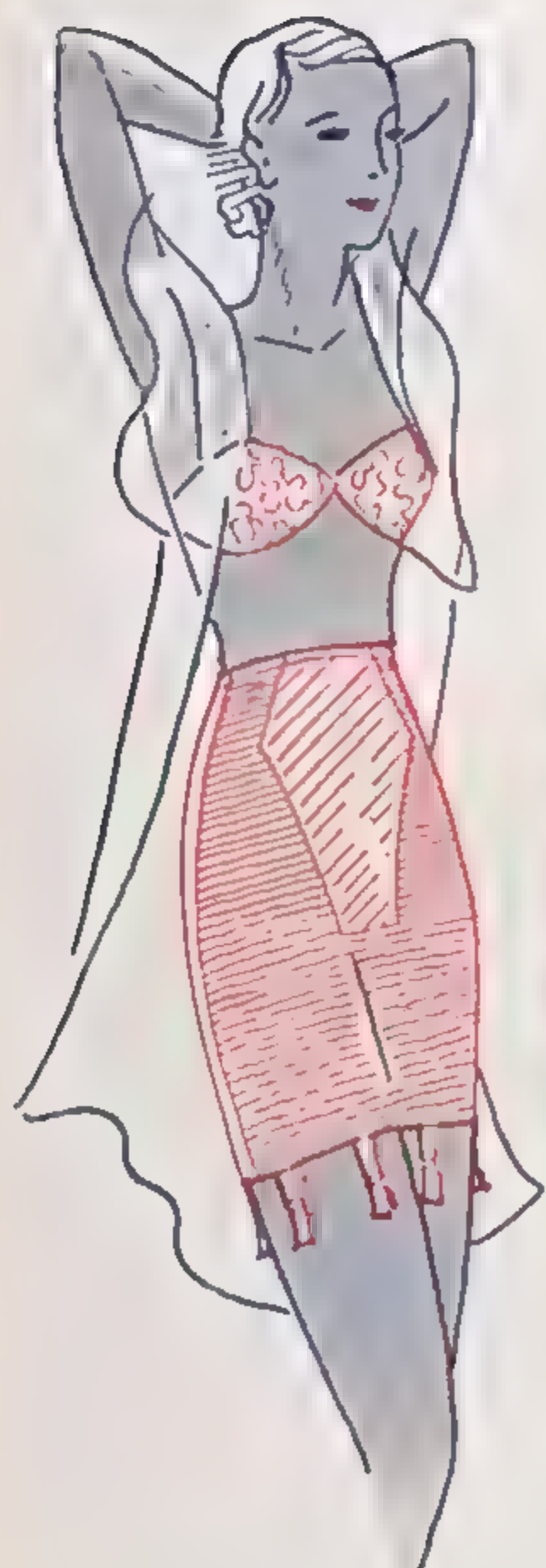
★ Saks-Fifth Avenue finds chiselled chic in Crepe Biarritz. It looks so fresh beside the limp things of winter. For Du Pont Rayon works miracles in this straight-but-crinkled yearning. ☆ Choose Biarritz in a frock bright for dancing, \$37.50. A dress with jacket and sharp white yoke, \$27.50. And a suit with peppermint chiffon blouse, \$27.50. The Debutante Shops...Saks-Fifth Avenue, New York.

COLLECT COOL CHIC
IN SOFT DU PONT RAYON



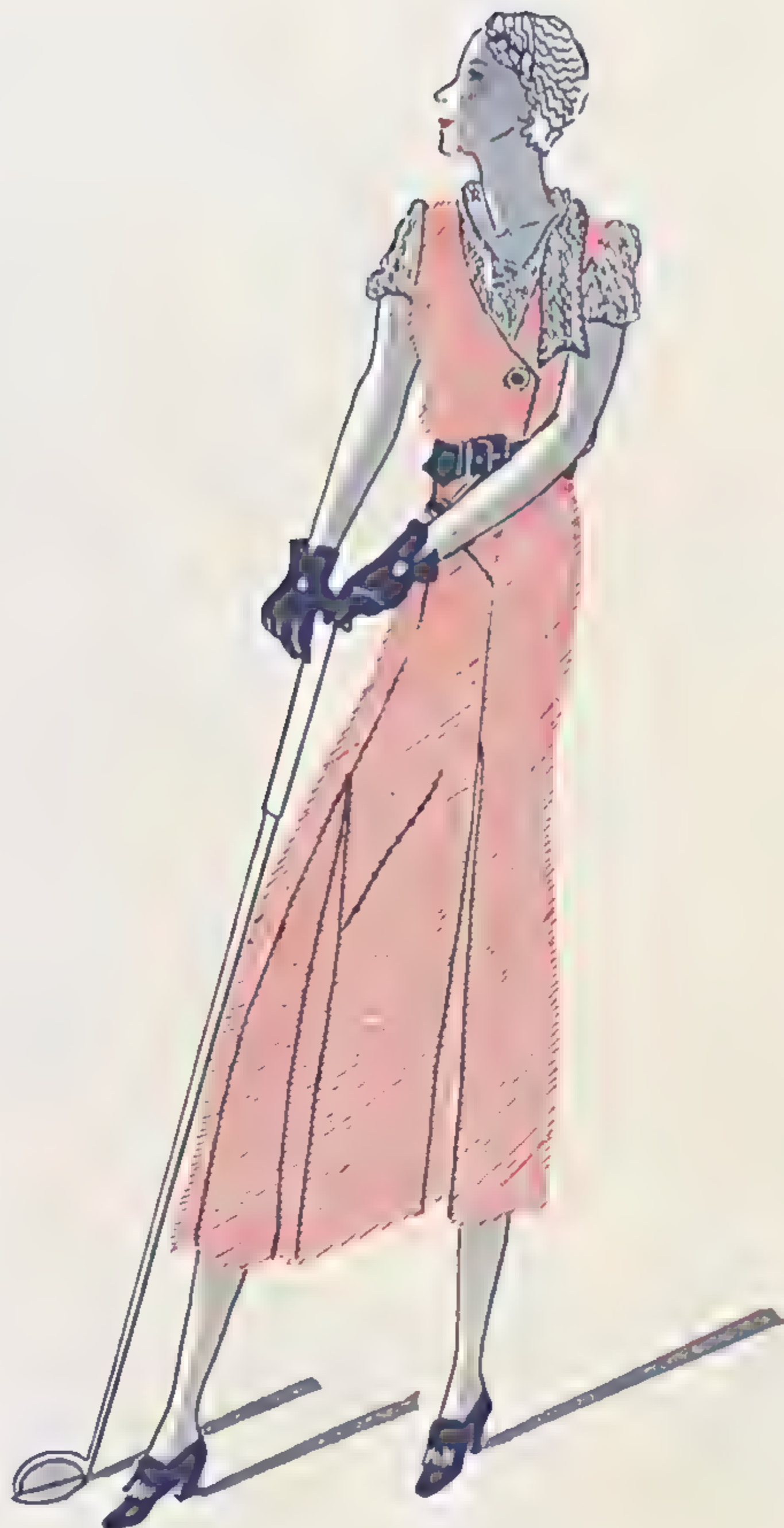
J. L. HUDSON . . . DETROIT

Waistcoat fronts are fashion's most all-around wearable line. This sleeveless one in Biarritz you could well afford to repeat in two or more colors. It will make you look grand when you think nothing could. And its jacket makes it useful in a thousand ways. Sizes 14 to 40 in navy, white, or pastels. **16.75**



BEST & CO. . . . NEW YORK

Best's new Treo girdle in Toile du Sport is dainty as your silk lingerie, because it's an Everfast weave of Du Pont Rayon. The Bestco elastic front has two concealed diaphragm bones that are removable. 25 to 31 inch waists; 14 inch length in new colors—lemon or apricot. **5.95**



H. & S. POGUE . . . CINCINNATI

If you have any heart for fun clothes, choose this two-piece dawdler. Both front and back are tailored to slimness in Suradu . . . sergy, new diagonal weave in soft Du Pont Spun Rayon. Its hand-crochet jumper is dark to match a soft suede belt. Sizes 12 to 20, in red with brown jumper; beige with brown; navy with beige. **29.50**



FAERIE Tric-O-Ray . . . FAERIE Glodura

Walk into any good shop and ask for these perfectly puckerless panties by name. This luscious blend of Du Pont Rayon with silk is not expensive, but it's tailored like expensive things. Treat yourself to a brief half-dozen panties with bandeaux to match, and you'll be set for summer.

★Du Pont Rayon is the soft stuff that's making you smart from your skin out. Keep an eye on this fashion revolution.



HALLE BROS . . . CLEVELAND

Jackets and frocks are bosom friends. This one with pockets jig-sawed on makes its cap-sleeve frock immediately wearable. The whole ensemble is pebble crepe Biarritz—a Du Pont Rayon and silk. Order it in navy, all white, or pastels. Or choose a white dress with contrasting jacket in bright red, blue, green, or brown. Sizes 14 to 40. **16.75**



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Empire State Building
New York, N. Y.

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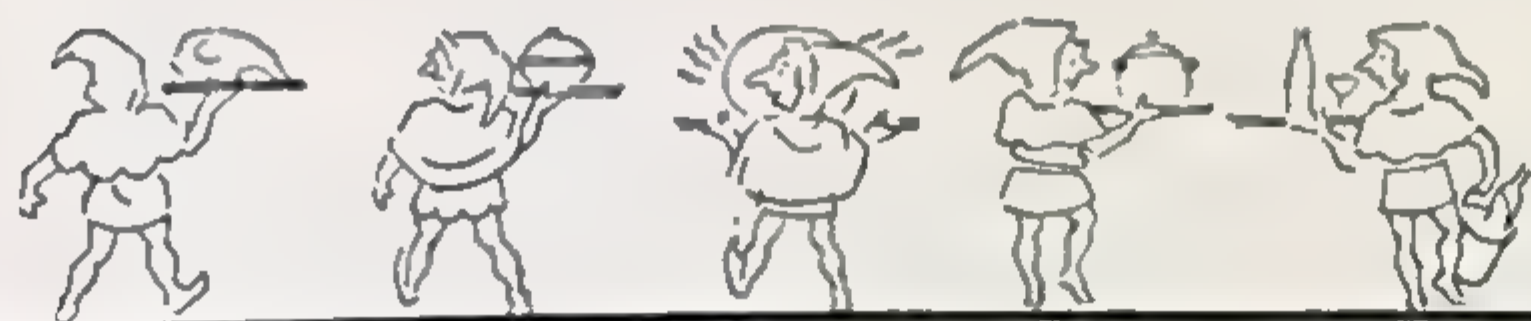
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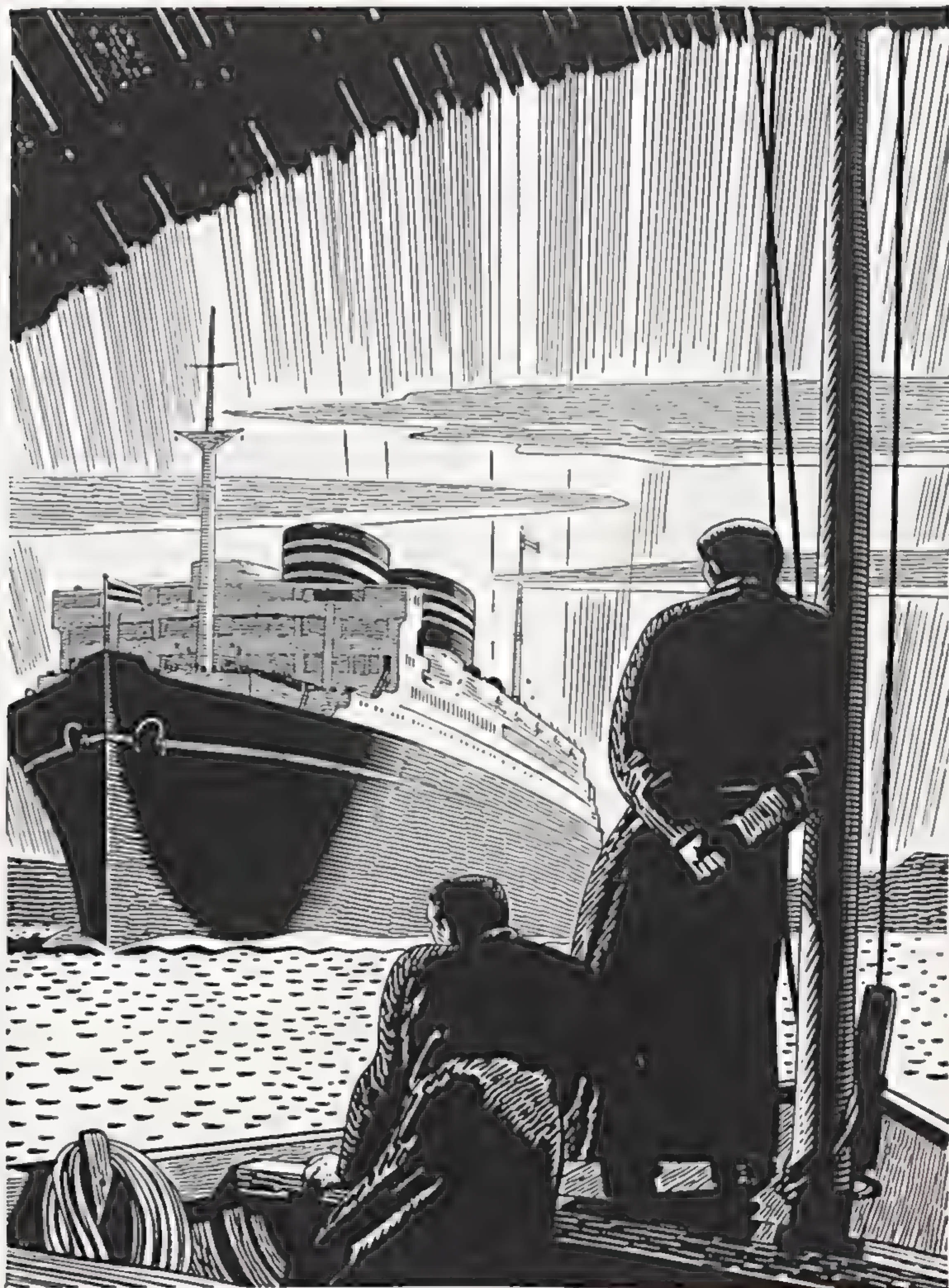
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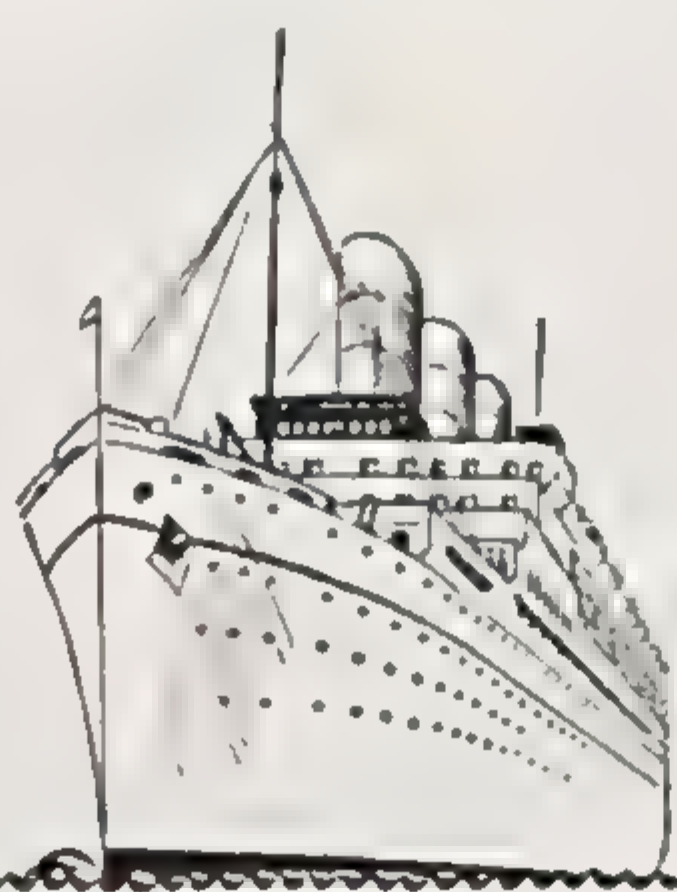
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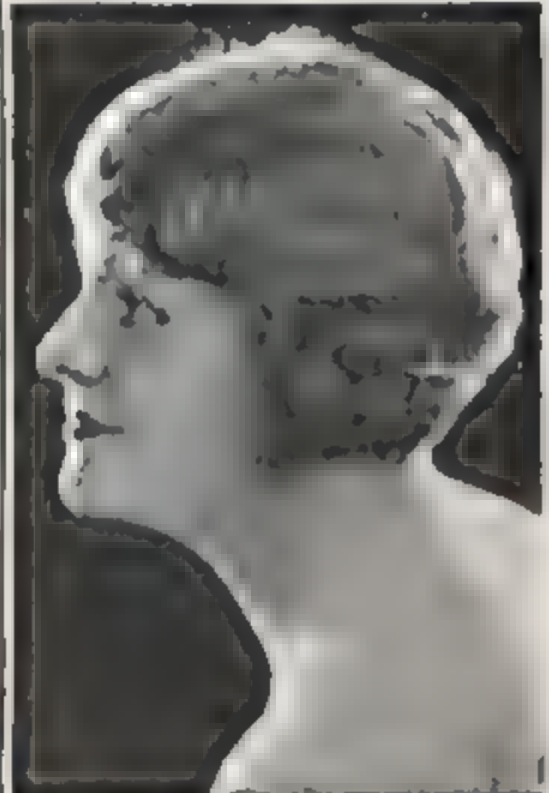
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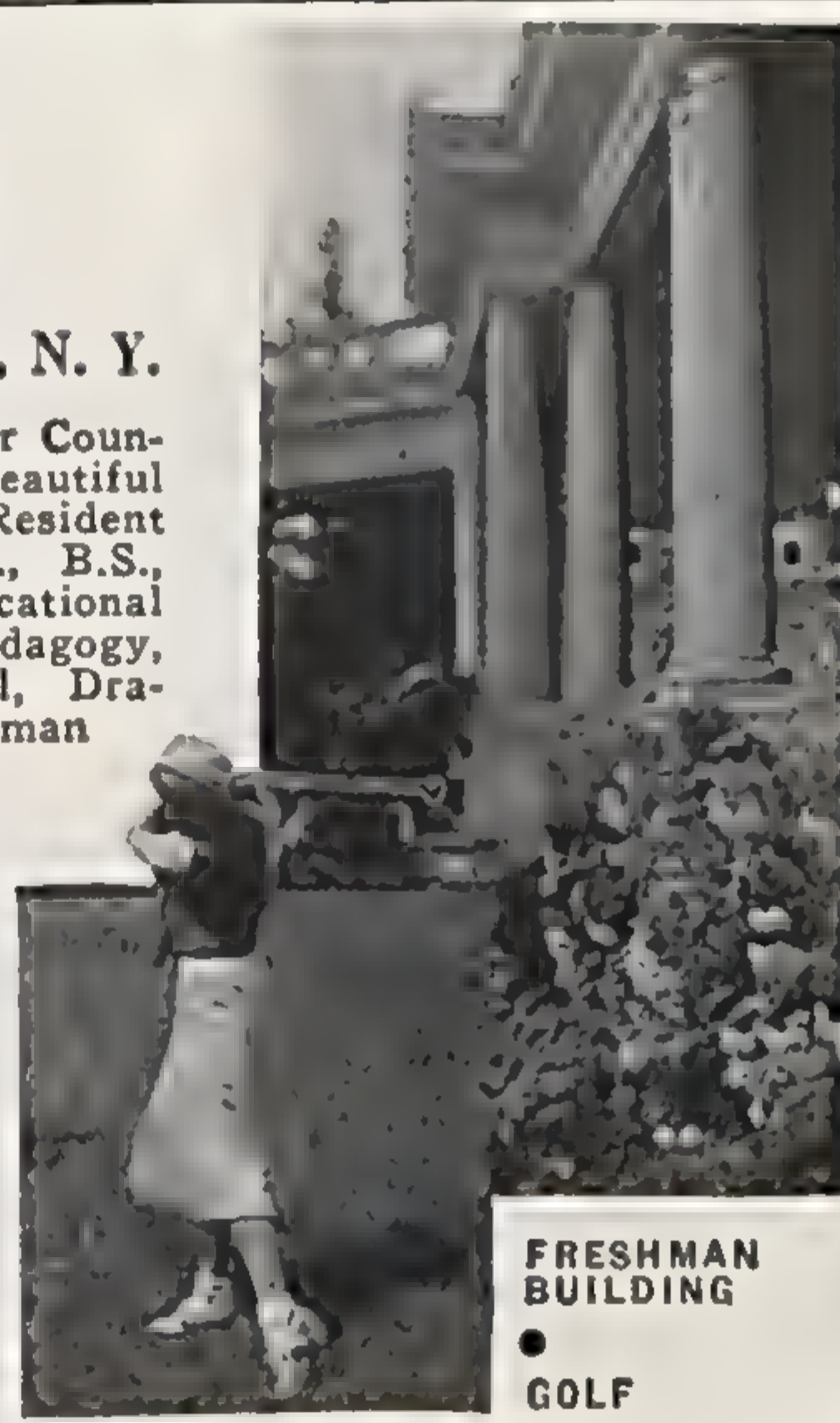
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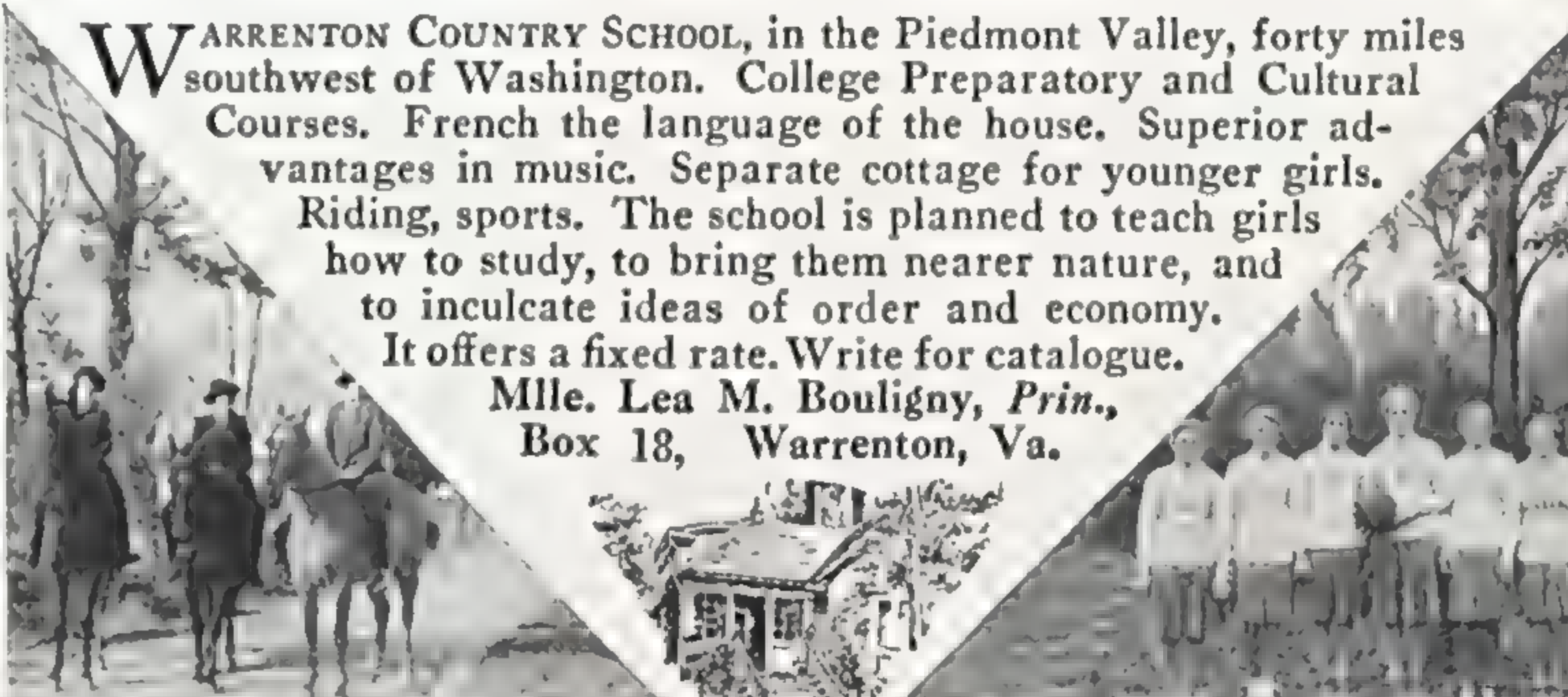
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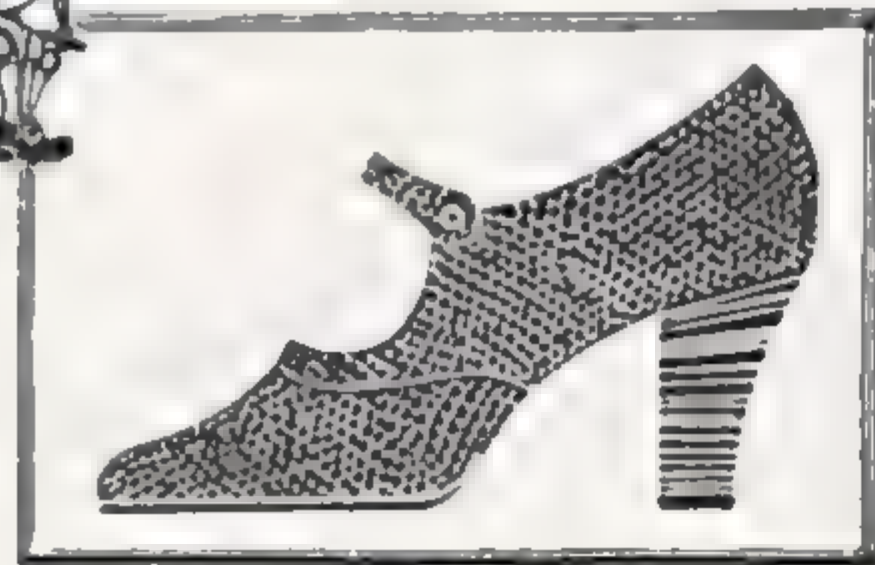
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Gilbert—On March 2, to Mr. and Mrs. Elisha Morgan Gilbert (Jane Thompson), of Glen Cove, Long Island, a son.

Kimball—On February 22, to Mr. and Mrs. Charles E. Kimball, junior (Louise V. Voorhees), of Greenwich, Connecticut, a daughter.

Merrill—On March 5, to Mr. and Mrs. Edwin Katte Merrill (Helen Phelps Stokes), of Bedford Hills, New York, a son, Edwin Katte Merrill, junior.

DEATHS

NEW YORK

Drayton—On February 29, Emlen M. Drayton, husband of Altadena Green Drayton.

May—On February 15, Edith Slocombe May, wife of George O. May.

Nichols—On March 4, George Livingston Nichols, husband of Mary Chickering Nichols.

Parrish—On March 3, Burton Oliver Parrish, wife of James Cresson Parrish.

Penfield—On February 27, Anne Weightman Penfield, wife of the late Frederic Courtland Penfield.

Richardson—On February 28, Clifford Richardson.

Skillin—On March 2, Augustus Hewlett Skillin.

Violett—On February 29, Atwood Violett, husband of Mary Olga Quentell Violett.

DEATHS (Continued)

Winslow—On February 26, Rosamond Castle Winslow, wife of Alan Francis Winslow.

BALTIMORE

Birckhead—On February 10, Sarah King Birckhead, wife of the late Dr. William H. Birckhead.

Cator—On February 25, George Cator.

BOSTON

Chandler—On March 6, Alice Daland Chandler, wife of the late Francis Ward Chandler.

Frothingham—On March 2, Henry Adams Frothingham.

Johns—On March 5, Clayton Johns.

Sherburne—On March 4, Kenneth Sherburne.

Ward—On March 5, Emma Lane Ward, wife of the late Robert De Courcy Ward.

CHICAGO

Blair—On February 15, Henry Augustus Blair, husband of Grace Pearce Blair.

Mason—On February 20, Henry Burrell Mason, husband of the late Fay Calhoun Mason.

PHILADELPHIA

Hill—On March 2, David Jayne Hill.

ENGAGEMENTS

NEW YORK

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Blackburn-Brooke—Miss Madeleine Randall Blackburn, daughter of Mr. and Mrs. Charles A. Blackburn, of Southampton, Long Island, to Mr. George Clymer Brooke, son of Mrs. Trenchard Emlen Newbold and the late George C. Brooke, of Philadelphia, Pennsylvania.

Cochrane-Madden—Miss Muriel Emily Cochrane, daughter of Brigadier-General James Kilvington Cochrane and Mrs. Cochrane, of Swindon, Wiltshire, England, to Mr. Cecil Charles Madden, son of the late Archibald MacLean Madden, of London, and Mrs. Madden.

Rounds-Lawton—Miss Elizabeth Rounds, daughter of Mr. and Mrs. Ralph Stowell Rounds, of New York, to Mr. Edward P. Lawton, son of the late Major Edward P. Lawton and Mrs. Lawton, of Savannah, Georgia.

St. George-Clarke—Miss Vivien Antonia Bligh St. George, daughter of Mr. and Mrs. Howard Bligh St. George, of Kingston Hill, Surrey, England, to Mr. Alexander F. S. Clarke, son of the late Lieutenant-Colonel A. E. Stanley Clarke and Mrs. Clarke, of Gloucester, England.

Shannon-Hodenpyl—Miss Happy Shannon, daughter of Mr. Porter Clyde Shannon, to Mr. Eugene Hodenpyl, son of the late Dr. Eugene Hodenpyl and Mrs. Hodenpyl.

BOSTON

Greene-Morgan—Miss Francesca Copley Greene, daughter of Mr. and Mrs. Henry Copley Greene, of Cambridge, Massachusetts, to Mr. George A. Morgan, junior, son of the Reverend George A. Morgan and Mrs. Morgan, of Murfreesboro, Tennessee.

Walcott-Keyes—Miss Mary Walcott, daughter of Mr. and Mrs. Robert Walcott, of Cambridge, Massachusetts, to Mr. Henry M. Keyes, son of Mr. and Mrs. George S. Keyes, of Concord, Massachusetts.

CHICAGO

Galt-Griscom—Miss Elizabeth Galt, daughter of Mr. and Mrs. Hubert Galt, of Chicago, Illinois, to Mr. Rodman E. Griscom, junior, son of Mr. Rodman E. Griscom, of Gladwyne, Pennsylvania.

CLEVELAND

Bradley-Wallace—Miss Caroline Andrews Bradley, daughter of Mr. and Mrs. Alva Bradley, to Mr. Andrew Brabner Wallace, third, son of Mr. and Mrs. Andrew B. Wallace, junior, of Springfield, Massachusetts.

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Lippincott-Gummere—Miss Dorothy Muir Lippincott, daughter of Mr. and Mrs. John H. Lippincott, of Germantown, Pennsylvania, to Mr. Francis Barton Gummere, third, son of Mr. and Mrs. Samuel J. Gummere, of Rochester, New York.

Platt-Corning—Miss Elizabeth Norris Platt, daughter of Mrs. Charles Platt, third, of Chestnut Hill, Pennsylvania, to Mr. Erastus Corning, second, son of Mr. and Mrs. Edwin Corning, of Albany, New York.

Stubbs-Jeanes—Miss Elizabeth Schiffer Stubbs, daughter of Mrs. Henry I. Stubbs, of Wilmington, Delaware, to Mr. Joseph Yerkes Jeanes, junior, son of Mrs. Joseph Y. Jeanes, of Villanova, Pennsylvania.

WEDDINGS

NEW YORK

Githens-Starr—On March 3, Mr. William French Githens, junior, son of Mr. and Mrs. William French Githens, of New York, and Miss Peggy Starr, daughter of Mrs. Hammond Starr, of Bernardsville, New Jersey, and the late Louis Starr.

Hamilton-Wolfram—On February 26, in the Central Presbyterian Church, Mr. Abbott Kittredge Hamilton, son of the late William H. Hamilton and Mrs. Hamilton, of New York, and Miss Brita Ulrika Lovisa Wolfram, daughter of Mr. and Mrs. Bison Wolfram, of Upsala, Sweden.

Hammond-de Mauriac—On February 22, in Athens, Greece, Mr. Bennett Hammond, son of Mr. Clarence Hammond, of Washington, D. C., and Miss Alice Bergen de Mauriac, daughter of Mr. and Mrs. Norman Parson de Mauriac, of Bedford, New York.

Ruxton-de Rham—On March 7, Mr. William V. C. Ruxton, of New York, son of Mr. John F. V. Ruxton and Mrs. George Livingston Nichols, of Katonah, New York, and Mrs. Ledyard de Rham, daughter of Mr. and Mrs. Lewis Cass Ledyard, junior, of New York.

BOSTON

Church-Boardman—On April 7, Mr. Frederic Cameron Church, junior, and Miss Agnes Devens Boardman, daughter of Mr. and Mrs. Gerald D. Boardman.

English-Grew—On February 25, in Istanbul, Turkey, Mr. Robert English, of Washington, D. C., and Miss Anita Grew, daughter of Mr. and Mrs. Joseph Clark Grew, of Boston, Massachusetts.

PHILADELPHIA

Altemus-Stuyvesant—On February 5, Mr. James Dobson Altemus, son of Mrs. Nedon A. Eastman, and Mrs. Pilot Stuyvesant, daughter of Mr. Peter Stuyvesant Pillot, of New York.

Crowther-Worth—On February 9, in Wilmington, Delaware, Mr. Geoffrey Crowther, son of Dr. Charles Crowther and Mrs. Crowther, of Shropshire, England, and Miss Margaret Worth, daughter of Mr. and Mrs. Edward H. Worth.

Gamble-Clark—On March 31, Mr. James K. Gamble, junior, of Chestnut Hill, Pennsylvania, son of the late James K. Gamble and Mrs. Gamble, of New York, and Miss Katharine Clark, daughter of the late John G. Clark and Mrs. Clark, of Overbrook, Pennsylvania.

Large-Ingersoll—On February 6, Mr. Henry W. Large, son of the late Mr. and Mrs. Gordon Meade Large, and Miss Emily Norris Ingersoll, daughter of the late Edward Ingersoll and Mrs. Ingersoll.

Roosevelt-Morris—On April 8, Mr. William Morrow L. Roosevelt, son of Mr. and Mrs. Henry L. Roosevelt, and Miss Louise Gilpin Morris, daughter of Mr. I. Wistar Morris.

Twycroft-Blackwell—On March 29, in Saint Andrew's Episcopal Church, Yardley, Pennsylvania, Mr. Louis Hollenback Twycroft, son of Mr. Louis Van der Perrin Twycroft, of Paris, France, and Miss Elizabeth Robinson Blackwell, daughter of Mr. and Mrs. Henry Clayton Blackwell, of Yardley.

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Howe-Deering—On April 9, Mr. Thomas Carr Howe and Miss Francesca Deering, daughter of Mr. and Mrs. Frank P. Deering.



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The true spirit of Mother's Day

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Mother's Day, May 8th



Sampler

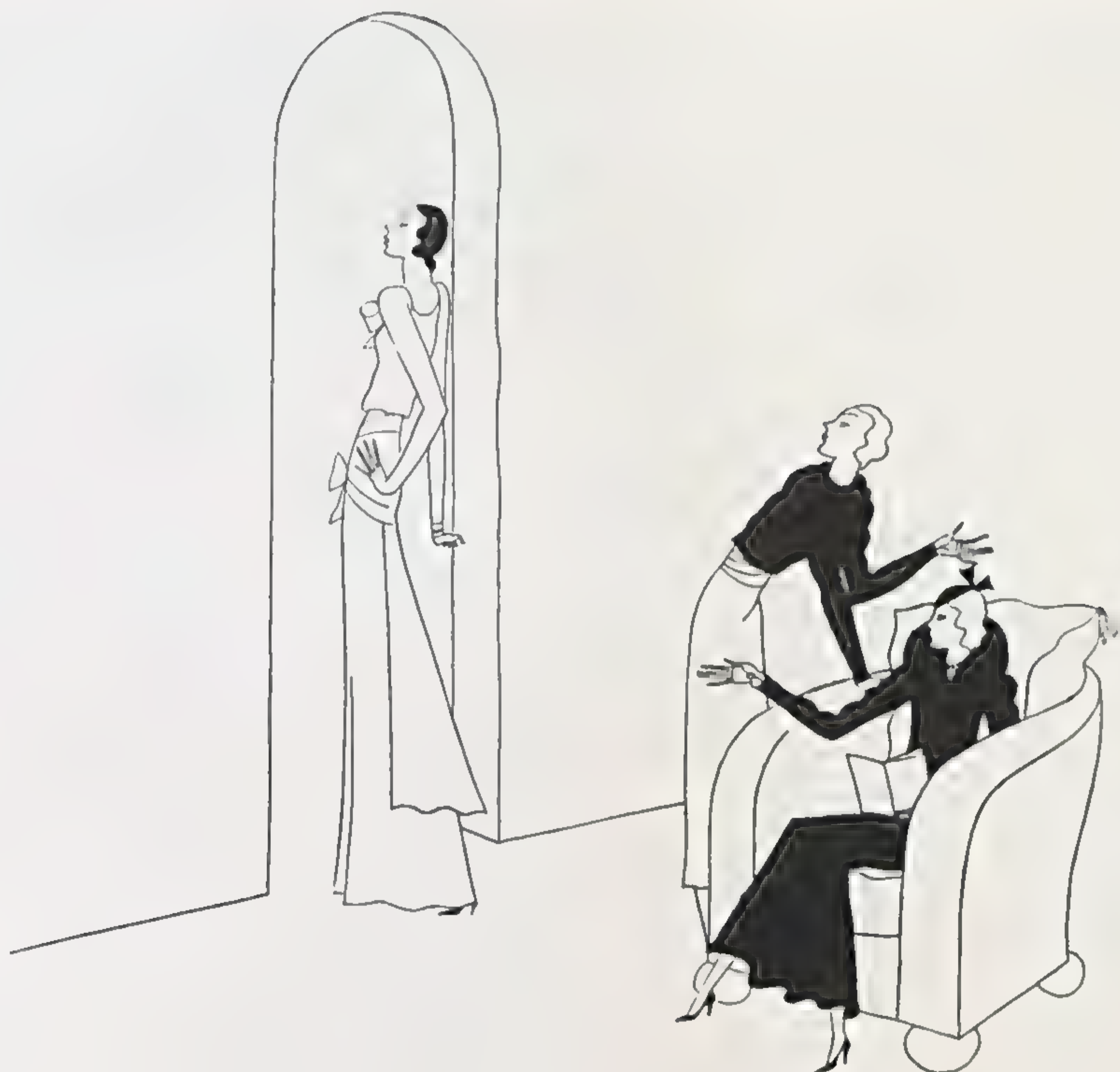
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Whitman's

CHOCOLATES & CONFECTIONS



VOGUE'S

eye view

of the mode

HOW to be chic, though your income is depleted, is one of the questions of the moment. Practically every one is facing it, and a great majority of women are finding the wrong answers.

For bargain-hunting is the first solution that springs to mind, and bargain-hunting, all too often, is a snare and a pitfall. It leads you into shops where you are unknown, where the sales person may be more interested in making a sale than in giving you something you will like to wear, where quality may, perhaps, be a secondary consideration. It leads you into the temptation of letting price considerations outweigh others. And it tempts you to fail in a definite obligation—that of patronizing, in so far as possible, those shops which have served you satisfactorily in the past.

One solution might be a return to the feudal, patriarchal attitude. Let

every woman be true to her dressmaker—or the shop, large or small, where she has been in the habit of buying. The probabilities are that the dressmaker or shop will, in return, be true to her, and that both will keep their heads above water.

There must be real, considerate, conscious cooperation between the two. The woman, on the one hand, must not desert her own dressmaker. She must not run around town like a chicken with its head cut off, looking for sales—which frequently turn out to be desert mirages. She must stick to her shop or dressmaker, continue to be a client to be counted on, and present her problems frankly and openly.

What should she expect in return for this loyalty in time of stress? She should expect whole-hearted help—and it is more than likely that she will get it. The dressmaker knows her client's figure, her peculiarities, her life. She has a genuine interest—financial and personal—in pleasing her. She will not let her buy an unnecessary dress, an unsuitable one, or one that will not be smart for many months to come. She will try to be of real service—knowing that any dressmaker who helps a customer to make three dresses do the work of six has earned a customer for life.



HOYNINGEN-HUENÉ, PARIS

Mrs. GURNEE MUNN

She was Miss Marie Louise Wanamaker, a daughter of the late Rodman Wanamaker and a granddaughter of John Wanamaker, and she and her sister, the former Fernanda Wanamaker, married brothers—Gurnee and Ector O. Munn. The Gurnee Munns have a beautiful old-fashioned house in Washington Square, New York, and another house in Palm Beach



SOUVENIR

of winter, 1932

WHAT a strange winter, 1932! And what a very nice winter, really. Strange, in that it has been so wholly unlike its predecessors. No big parties, or practically none. One or two outbursts now and then, for the débutantes. The old order passeth, and we have formed a new social life—in this country, at least—since the far-famed days of the Four Hundred. People were getting querulous over the gate-crashers, hosts and hostesses were often lost in the debacle of their own parties, and guests—well, guests have to take a chance nowadays, anyway.

The Four Thousand of to-day see their friends naturally and with little effort. Delicious hot toasted canapés of bacon that make your mouth water; an open fire; a vase of freesias here and there; at most, one crooning Negro at a forty-four note piano; a few people one really knows; several more one wants to know—people who are doing things, others enthusiastically on the threshold of accomplishment. One even knows one's hostess—probably, rather well. And one likes her—which shows how the old order *has* changed. This—any afternoon between five and seven, any place from the East Fifties up. You can call it a cocktail party if you like, although there seems to be an ever-increasing number of tea-drinkers present.

These parties are the flower that has blossomed from the financial drought. Every one has them, because they are easy to give, and you can have an unlimited number of guests. There's an elasticity about them, a freedom from that awful planning and the gilded invitations that used to come to trap you, three weeks in advance.

Easy come, easy go. You drop in, perhaps at Mrs. Harry Gray's, because you couldn't bear to miss it, not because you're under contract to go. And you are well repaid. Bridge and backgammon in the dining-room, delicious tea under a Sert panel in the big hall, a gentle dark voice and the tinkle of a piano, cocktails—almost an afterthought, but so pleasant. Without premeditation, Charlie Lawrence is singing a French song; people creep into the room and sit about on the floor. Some one does an imitation; the tune is familiar—every one is singing. What fun—thank Heaven for no dinner-date!

An amusing, typical story is being told about the charming Edith Gray. She delights, with an unbelievable enthusiasm, in all latent talent. Her taxi-driver, the other day, regaled her with seventeen blocks of Broadway melody. She was enthralled. A Richman, a Bing Crosby, a Russ Columbo in embryo! Instantly, she became his impresario and urged him to sing at her house the following afternoon. Nor did her ardour cool with the disappearance of the cab. She hurried to the telephone, and the response was overwhelming. Wednesday afternoon found the hitherto ample house bursting—flowers, food, and the cream of the Four Thousand. The occasion might have gone down in history—but the taxi man never showed up.

Nothing can stop the gaiety that goes on at the brink of the East River, in the River Club. All the more energetic

The mélange of photographs at the top of the page shows: 1. Mrs. Harriman Russell leaning on the mantel in her own drawing-room 2. Mrs. Frederick T. Frelinghuysen with her two daughters, Miss Felicia Fisk and Miss Lilla Fisk 3. Mrs. Henry G. Gray out in the spring sunshine. And 4. Miss Barbara Mason and Miss Diana Draper, about to swim in one of the popular indoor pools of New York



of the younger generation are joining, having learned to their parsimonious glee that dues for people under twenty-five are but \$150 a year. On rainy Sundays in town, what a godsend the place is! A little tennis, luncheon, some genial people dropping in, and you get a nice game of bridge without the eternal telephoning that usually a "last-minute" game entails. Every Wednesday and an occasional Sunday have been set aside as special club afternoons. A host and hostess preside, which sounds a bit formal, but isn't in the least. It simply means that two people are looking out for the good time of their guests—filling in a hand at bridge until the fourth arrives, playing a few games of backgammon with some one waiting his or her turn at tennis, attending to the tea-table. The card-room is crowded—there are Kate Schley, Bert Pratt, Woody Babcock, the Ogden Phipps, the Arthur Fowlers, and, of course, Waddy Lewis and Mike Vanderbilt and Molly Davis.

A new dilemma arises at the River Club. You are a man, standing with your own Martini, when in comes Nancy and says "Hello" to you. Should you offer her a drink? Or is it incumbent upon you to introduce her to the friends with whom you are standing? What are the rules of etiquette, in a club to which both men and women belong?

This River Club has turned out to be a country club in New York. Where else would you see a tennis racket checked together with the smartest of muffs? And speaking of tennis—here, at last, is something that makes the smart feminine world punctual. There is no lolling in for a game of tennis fifteen minutes after one's appointment. The courts are in such great demand that there can be no

lateness—unless you're on time, you find yourself with three-quarters of an hour of play, instead of an hour, which isn't enough. Mornings and early afternoons, while the men are down-town, the courts hum with women inveterates—Mrs. Loew, Mrs. Webb, Mrs. Nicholas, and Mrs. John Cutler, or that ubiquitous doubles team, Mrs. Guy Cary, Mrs. Le Roy, Mrs. Strawbridge, and Mrs. Grant. Along towards late afternoon, the men come hurrying in, and mixed doubles go strong—Mr. Clarence Dillon, Mrs. Rogers Winthrop, the Bobbie Strawbridges, Mr. Jim Barney, and Mr. Suydam Cutting.

The Hamilton Fish Armstrongs give delightful parties, where Mrs. Armstrong's sister, Phyllis Byrne, extraordinarily talented, plays the piano beautifully. Frank Taylor, who is married to yet another Byrne, talks of the world cruise of his mother's yacht, which he deserted at some obscure island for prosaic business at home, but not before he had startled the South Seas by his unorthodox yachting costume of a black shirt and derby hat. Leslie Banks, of "Springtime for Henry," was another guest of the Armstrongs, and very interesting about Backstage and the ins and outs of the Shaw play, "Too True to Be Good," which he directed for the Theatre Guild.

One of the very few really grand performances that have been put on this winter was the wedding of Eileen Burden and Walter Maynard. The church was turned into a perfect spring scene, with huge branches of dogwood lining the sides of the church and two great trees of it standing at the altar-steps—not real, live blossoms, but paper dogwood flowers attached to living twigs, looking very realistic, and fooling every one. The head-dresses worn by the bridesmaids should do something for the Big-Hats-for-Bridesmaids situation. They were wreaths made of dark green leaves with orange-blossoms—simple Greek wreaths of the type often worn in (Continued on page 112)

1. At the top of the page you see Mrs. Gifford Pinchot with her small daughter, Mary Ann 2. In the adjoining photograph are Mrs. Henry T. Fleitmann (left) and Mrs. Biddle Stewart

3. At the right, Mrs. John Morris is about to do a little spring shopping at Nancy, Inc. 4. In this snap-shot, Mrs. C. Coudert Nast is shown beside her own charming portrait





1. Miss Valerie Graham shows an interest in zebras
2. Mrs. Geoffrey McN. Gates
5. At the left, you see Miss Josephine Auchincloss and Miss Barbara Pratt

3. Mr. and Mrs. Sigourney Thayer are breakfasting
4. Madame von Bismarck is painting Mr. Cecil Beaton
5. Mrs. Tiffany Saportas
6. A Sutton Club entertainer

7. Mrs. George C. Clark, junior, is another young artist
8. Miss Virginia Thaw
9. Miss Mary Lansing, Mr. R. La Branche, Miss Elizabeth Young at the Sutton Club



HOYNINGEN-HUENÉ, PARIS

COIFFURE BY CALOU • DRESS BY CHANTAL

Flat curls take the place of a roll

RINGLETS

in the new coiffures

LAST year it was figures; this year it's coiffures. When you can't go to a party in a new dress, you do your hair in a new way. And, with all the experiments that have been going on, a decidedly new coiffure has been evolved for us.

No more will comfortable fat sausage rolls bolster up our ears and pad the backs of our necks. Snip them off and lay them away with other relics of bygone eras, if you indulge in caprices like that. Shorn lambs we shall be, this spring, with breezes nipping the tips of our ears and whistling around the backs of our necks. Which, however, doesn't mean that we are going back to anything like the boyish bob.

Hair no longer dangles; it clings. Once you get the feel of hair that grips your skull, the way the new clothes grip your waist, you wonder how you could ever have endured the feel of hair that hung the least bit loose and heavy on your head. You have, suddenly, comprehension of the White Knight's contention that hair to be kept from falling off must be made to creep up.

The new day coiffure lies close to the head, with short, tapered ends that turn up and forward in flat, disk-like curves against the ears, rather than rolling out and up. Everything happens within the natural outline of the hair. No smart woman in Paris, by day, lets her hair straggle down in the back of her neck. It may be left an inch, even an inch and a half long in back, but it's swung up or curled up, to keep within the natural line. There are no shaved necks, but every one in Paris is struck by the fact that women have cut their hair. Whether it's true or not, that's the impression you get. And, even while they said they wouldn't, suddenly they did adopt the ringleted coiffure.

It all started with Antoine's ringlet bandeaux and perruques. In the February 15 issue, Vogue showed Mrs. Fellowes wearing her evening bandeau, with flat



COIFFURE BY ÉMILE

ringlets going both ways. And a photograph of Antoine's ringlet bandeau was shown in the March 15 issue. At which point, we must reiterate that you can do things with your hair in the evening that you can't do in the day. Do you remember that "Him" wrote from Cannes, in the summer, describing the flat coiffures of Madame Muñoz and Mrs. Fellowes? Perfectly straight hair, brushed off the face and off the ears and swirled around the head like a close-fitting cap? The practical new day coiffure is a combination—or a compromise—between the Antoine ringlets and the summer sea-water coiffures. Ringlets, for the day, mustn't project over the face; they mustn't look plastered in bunches against the head. They are a gradual development of the bias movement of the hair, and the less obvious they are, the better.

This, in more detail, is what happens to your hair by day. It is thinned out, more than you could believe possible, so that it's exceedingly light on your head. The ends are shortened and tapered. The longest hairs in the nape of the neck are an inch-and-a-half in length, just long enough to catch up in the curler of the permanent-waving machine. The hair is swept off the forehead, off the temples. Some wear it straight; most have a few wide waves. The short ends in the nape of the neck are swung into the bias movement that goes across the back of the head, or they are banked in soft, flat ringlets at the base of the skull.

It's the treatment of the hair over the ears, more than anything else, that convinces you of the change. The ends curve forward, flat against the head, or they curve back behind the ear. They *don't* turn out and up. And you must show the tip, if not the whole, of your ear. Just how the ends take the curve at the side depends upon the nature of your hair and the training (Continued on page 90)

- Above is Émile's practical, every-day version of the ringlet coiffure. It has all the freshness of hair swept back off the face, but the effect is softened by ringleted ends. Posed by Miss Betty Garst
- Calou's lovely coiffure for a girl with a fine profile is shown on the opposite page. Loose waves sweep off the face, and flat ringlets are banked at the base of the neck. Posed by Miss Agneta Fischer

THAT LACQUERED LOOK



COIFFURE BY ÉMILE • DRESS BY REDFERN

HORST, PARIS



COIFFURE BY ANTOINE • DRESS FROM CHANTAL

Antoine makes up evening bandeaux to match your hair. The one shown above is very definitely designed to keep the head small. The ringlets project over the face—a chic note in the evening. The dress is one of the very new wool evening dresses, of lacquer-red wool voile

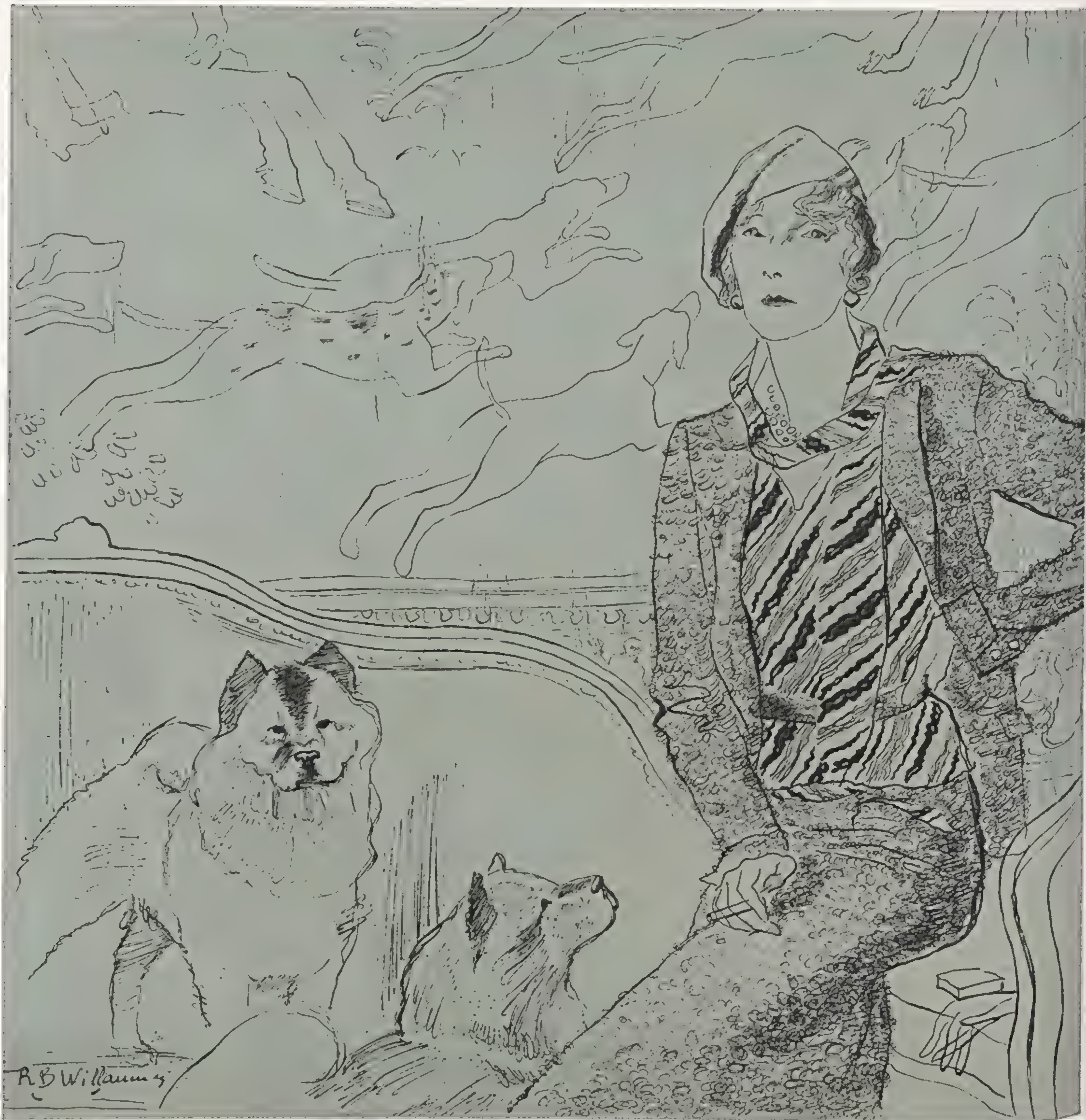
Antoine's bandeau of platinum-lacquered hair, shown at the right, frames the face like an ostrich-feather toque and gives a highly sophisticated evening coiffure that can't blow about. The hair underneath is arranged close to the head—as in all smart new coiffures

On the opposite page is another Émile coiffure, more terse and compact than the one on page 45. Here, the hair is brushed off the forehead, with the ends turned up into flat curls over the ears. Redfern's yellow marocain dress. It is worn by Madame de Sérerville



HOYNINGEN-HUENÉ, PARIS

COIFFURE BY ANTOINE



The Baronne Eugène de Rothschild

The Baronne de Rothschild is one of the small group of women in the world who are internationally known for their great chic. Her taste in clothes, in jewels, and in houses is faultless, and she is a person of outstanding distinction among the women of the present generation

This sketch made by the Comte René de Bouët-Willaumez shows her wearing a Chanel dress and a Rebox hat, against a background of tapestry in her own charming drawing-room in Paris. She has two very beautiful red Chow-dogs, which the artist has sketched beside her

The NEW CLOTHES

and how to tell them

WITHOUT doubt, one of the high thrills in any woman's life is that moment when, armed with her purse and girded with a hopeful vision, she closes the door of her house behind her, about to fare forth in search of her spring wardrobe. She is charged with that spring excitement, the fever for new things, the vision of a rejuvenated self, but, with it all, she is as tremulous as a débutante five minutes before her first party. Why? Why isn't she all-confident? Because there is a lurking, horrid doubt in her that perhaps she won't pick the right things, that perhaps, two weeks from now, she'll be lunching with her smartest friend and find that she didn't buy the new things at all, at all, but just a lot of warmed-over, 1931 dresses. She wishes, with a desperate need, that she had a neat, concise little guide-book to tell her exactly what she should look for in this new and confusing season. She wishes she had a dependable, authoritative list of what's smart for the spring season.

And so, for all these women, whose name is Legion, Vogue has prepared just such a little guide-book. In it is stated exactly the points to look for in each department of your wardrobe. Clasp it firmly in one hand, you may now fare forth into the world of shops with nothing but confidence and excitement in your heart!

COATS—These are going to look far more like dresses than like the old conception of a coat. Yours should be collarless, perhaps have some unusual closing. Perhaps, it will be of two materials, the top of one, the skirt of the other. The extreme example of this fashion is the satin-and-cloth coat, which created a small furore in Paris. Perhaps, the most representative of this new trick is a Vionnet coat, black, very high-waisted, the top made of satin and the skirt made of cloth. The satin top ties in a little Vionnet-ish bow at the front, way up high.

The next big piece of news is that you will sling around your shoulders one of the new little, divine little capes that are going to set everybody by the ears. Coats, in themselves, may not be so frightfully new, but these capes! There's something life won't be worth living without. There's something to make



your last year's coat into a new personality. You can wear your cape over dresses, too; it will give what's called an 'air to whatever you have on. Most of these capes are of satin, with wide, madly luxurious bands of lustrous silver fox swishing about them. And, by the way, you can go in for silver fox as never before in your fur-yearning life, for it will be fantastically inexpensive. Stockings and silver foxes are the great bargains of spring, 1932.

Later, when you come to the evening section of this little guide-book, you will hear more of these capes. But, to return to coats proper, another type of coat to look for is simply cut and collarless, with the fullness in the sleeves above the elbow giving a typical silhouette of this spring. Then, there is the coat with elbow-length sleeves. Some of these are like short capes over each arm; others have that cut called dolman, but all are new and amusing in the way they show the sleeve of the dress worn underneath (obviously, the dress worn must have a definite relation to the coat). Some of these coats shown in Paris have separate sleeves of foulard, made like hand-less gloves, to slip on when your dress is short-sleeved, to finish off the arm under the short coat sleeve. All the new coats are airy and open; there is no buttoning up of overcoats—everything points to a warm spring.

If you must have a new coat for the country, get the most classic tweed or knitted fabric you can find, for sports coats, this year, are not so much significant as utilitarian and necessary, and the really big, the really stupendous news for spring is—

SUITS! These are the result of the combined and concentrated geniuses of all the Paris designers, the one poignantly striking factor of the spring daytime mode, the talk of the town, the thing you must have. They exactly mirror the spirit of the times, gay, gallant, informal, and having a sort of indomitable dash in the face of hard times. Their (Continued on page 116)



STEICHEN

H. JAECKEL AND SONS • VIONNET—BEN

Your choice of new evening wraps

If you want a fur jacket, here it is—of white ermine with its sleeves a bit exaggerated and a new look of bulkiness above the waist-line. A soft bow of the fur ties at the waist. Mrs. Francis A. Wyman posed. Furniture from Lavezzo

Suppose it's a lighter-weight wrap that you want—here is Vionnet's cape-like satin jacket, made to match her white satin dress. It wraps round the figure at a high waist-line, and the wide sleeves are edged with black fox



MAINBOCHER—REVILLON FRÈRES • AUGUSTABERNARD—BENDEL • LANVIN—JAY-THORPE

STEIGEN

Capes and cape-effects are the latest news in evening wraps, and here are three, in different lengths and types. The first is of soft, white, unlined broadcloth, banded with silver fox, pointed in back and cut high in front

One of the most beautiful capes of the season is this of white velvet, banded with brown mink. Worn with an air, nothing could be more distinguished. It has a deep yoke. Shoes on these two pages from I. Miller

And here is the very short cape, made of flame velvet, cut square, with slightly exaggerated length at one side. It is thrown around the shoulders and held at the waist—a gay little wrap for a summer evening



CHANEL—GERVAIS • MAINBOCHER—ATKINS • LANVIN—BERGDORF GOODMAN

We nominate for success

A minute short-sleeved collarless jacket of navy-blue wool, jaunty, but not necessarily juvenile, atop a jersey blouse, striped horizontally in red, white, and black

More Gargantuan sleeves, here of black-and-white dotted georgette attached to a black crêpe dress. On top of all this goes a short-sleeved black jacket

A cape made with a lei. You slip your head through the checked lei. The dress is of navy-blue crêpe, and the cape is in red, white, and black



MAINBOCHER—BEST • BRUYÈRE—SADA SACKS • GOUPY—BONWIT TELLER • CHANEL—LORD AND TAYLOR

Four favourites of the new season

One of the best collarless coats in town, Mainbocher's blue wool, looks high-waisted because of a trick in the cut. The flat buttons are of silver

Here, your eye travels right to the sleeves, which are accented on this black wool, collarless coat of Bruyère by a band of open wool embroidery

The revived guimpe idea. Here, a white tiered sleeve guimpe is put inside a short-sleeved navy-blue crêpe dress, the skirt of which breaks up into tiers

A perfect dress for this time of year. It's of grège crêpe with a high, throat-slashing neck-line, which may knot in back or cross in front as here



AUGUSTABERNARD—BERGDORF GOODMAN

HOYNINGEN-HUENÉ, PARIS

SWEEPING FULNESS

Another gown in the grand manner. A straight, but spreading flutter of accordion pleats gives it the bluebell silhouette—and every little pleat was put in by hand by some industrious midinette in Paris. It's "794," all in pale pink, with the new interest high around the neck and an almost Grecian grace and simplicity. Posed by Miss Helen Wedderburn



HOYNINGEN-HUENÉ, PARIS

JEANNE LANVIN—BENDEL

Gone is the skirt that binds, and among its successors is the beautiful new bluebell silhouette, with fulness starting high, then sweeping down, loose and unconfined, to the instep. It has a grace and a graciousness that make you wonder how you ever wore the old hip-binding type. This dress, like the one on the opposite page, is in pale, pale pink. Posed by Miss Agneta Fischer

Deep scarf-panels of crêpe turco, to match the dress, are looped at the back of Lanvin's "Evening," adding richness to the loose bluebell outline. Lanvin makes these panels singly, in twos, and threes. In this case, the lower one shirrs up into a sash that continues round the waist and fastens with a brooch, and the topmost one is trimmed with silver beads

SEEN ON THE STAGE

By David Carb

THE death of Minnie Maddern Fiske signalizes the end of an epoch in the American theatre—an epoch which was what it was largely because of her and which she lived to see bud, flower, and fade. From the moment in the early years of the century when she brought Ibsen to our stage, the florid, artificial drama which was then supreme and all-pervading began to give way, and the realistic to rise to prominence. A short while before she introduced Ibsen to our public, the well-made play—still “high-falutin” both in sentiment and utterance—had come across the Atlantic. “Pinerotic” construction was making itself felt. With that exact technique as the scaffolding which would support and project it, our drama dedicated itself to erecting the kind of edifice Ibsen had erected—sturdy, accurate scaffolding concealed by revealing beauty; it laid its emphasis, as Ibsen did, on direct, penetrating, true, and illuminating studies in character and their emotional interplay. It strove to show the universal in the specific, the general in the exception.

That phase rapidly gave way to another kind of truth—not perhaps an art—reproduction, photography, depending in great part for its interest to audiences on identification, rather than on emotion. The symbol of that genre’s most complete development was the manner in which Belasco produced plays in his latter years. Even before his retirement, the beginning of the end of the “accurate” method of presentation and the kind of play it would not hamper was visible. Now, except for the few presented in desperation, or stubbornness, or stupidity, or because the author and the manager have neglected to observe the changes that are taking place in the world in which they are living, the realistic play has gone with the era it reflected. And Minnie Maddern Fiske, who helped so much in giving it to us, is gone, too.

With her went a rare artist whose like we shall not see for a long while, if ever again. A mistress of her medium, loving profoundly what she was doing, her natural esprit, wit, taste, unflagging vitality, and understanding deepened, broadened, tempered, appropriated every rôle she essayed, converted it into something not far from a masterpiece. She etched her creations upon the mind of a whole generation; they remain among the greatest treasures in the Pantheon of our time. Becky Sharp, Salvation Nell, Tess of the D’Urbervilles, Erstwhile Susan, Mrs. Bunstead-Leigh—those characters are engraved so surely on the memory of all who saw them that not even the years will dull the lines. Only when this generation has completely passed away, will those lines vanish. But they will not dim—like her, they will go out vivid, vivacious, exuberant, undaunted. And leave behind a lovely, nostalgic, stimulating fragrance.

“FACE THE MUSIC”: The event of the fortnight is the Irving Berlin-Moss Hart revue, “Face the Music.” Much was expected of it, and, except in one department, it ex-

ceeds the expectations. The music is uneven, yet always lilting and assertive—often it excites in a melodic manner; the scenery is masterly; the costumes exquisite. Sumptuous in every respect, visually it ranks with the best the New Amsterdam stage has known—which is the best.

The air about us will bear for many months at least five of the Berlin songs. “Let’s Have Another Cup of Coffee,” the “Torch Song” (splendidly rendered by Jean Sargent), “I Say It’s Spinach,” “Dear Old Crinoline Days,” and “A Roof in Manhattan.” The last, sung by J. Harold Murray and Katherine Carrington (aided by an exquisite Spanish ballet composed of special pupils of Albertina Rasch) is remarkably beautiful. Miss Carrington in the bonnet, curls, costume, and dainty parasol of the ’Sixties sings the verse of “Dear Old Crinoline Days” before chaste hangings; then the hangings divide, showing the chorus girls and men also in the mode of the ’Sixties—above the neck; below the neck, they wear practically nothing. The number called “The Mirrors,” which closes the first part, is magnificent both in design and execution—Hassard Short conceived it and staged it. He is credited with having staged and lighted the entire production.

Albert Johnson, the young man whose settings for “The Band Wagon” amazed and delighted the town last spring, created the scenery for “Face the Music.” He has more than lived up to that earlier promise—he has gone far beyond it. His “Automats” scenes, the penthouse arrangement, the jewelled palace and its accessories for “The Rhinestones of 1932”—the revue within the revue—, in fact, everything he has done from draperies to back-drops demonstrates that as a décor artist he ranks with the finest we have. Possessed of a brave, vaulting imagination, a dashing, lavish sense of colour, he appears to possess that paradox which marks the true artist: restraint and a contempt for consequences—or taste that when determined sweeps aside all restraints, pours itself out fully and utters the American artist’s equivalent of *voilà*.

The costumes, designed by Kiviette and Weld, are uniquely lovely. Done in half-tones, delicate pastels, some of them are bizarre in cut, but all of them have flow. Like Johnson’s settings, they grace, enrich the New Amsterdam tradition, rival if they do not surpass the best that have paraded its boards.

Only in its book is “Face the Music” wanting. It strives to do too much and overdoes almost everything a bit. It calls itself “a musical-comedy revue” and tries to be a straight, continuous, progressing comedy with music and a revue simultaneously. Local politics, Broadway, the depression—it would exploit them all. The result is that no one theme is used as fully as (Continued on page 96b)



LELONG—FRANKLIN SIMON • LELONG—BONWIT TELLER

Observe how the elbow cape makes the waist look oh! so small—the *two* waists, for this crêpe dress, "Étincelle," has one where Nature intended and one below the bust

Jutting out at the elbows in a very modern leg-o'-mutton way, this coat of brown faille, "Candide," has an upstanding collar, longish lines, and a green velvet scarf

Fashion is out at the elbows

DÉBUTANTES—ENGLISH and AMERICAN

By Cecil Beaton

AT EIGHTEEN, the American girl is as bright as an English girl of twenty-six and possesses the same *tenue*. The English girl of eighteen is so palpably just out of the nursery that she is bewildered, shy, gawky, or over-effusive. There may be a certain charm in her naïveté and ingenuity, in the freshness of her eye and cheek, and in her enthusiasm, but the American charm is more sophisticated. Let us look for the explanation.

Until she is sixteen, the English girl is rarely seen. Be-ribboned with pink bows, she may be produced as a sort of cabaret turn for a short spell at the end of tea, but certainly she is never heard. Ordinarily, she wears black woollen stockings and a white blouse under a navy-blue serge uniform, low heels, and hair scrapped back into a tight pigtail; and, so that they will be straight when she comes out, she may wear a plate clamped rigidly over her front teeth. Her life is one long, hard labour term of note-books and histories of England, and she lives in a world of her own in the nursery and schoolroom, with toffee made in the saucepan, the "School Girls' Own Magazine," and Angela Brazil boarding-school stories. Her social life exists in Hyde Park when she is walking out the dog; she meets her contemporaries, and the governesses get together for a gossip under the Achilles statue. And, of course, there are Miss Vacani's and Miss Wordsworth's dancing classes in the afternoons, and there are Christmas parties, when this young girl wears a dress of shell or shrimp-pink taffeta with a little ribbon ruching on the sash. The biggest excitement is when, for a special treat, she is taken to a



FIRST SOCIAL STEPS IN NEW YORK, AT MISS ROBINSON'S

matinée of "The Vagabond King," "The White Horse Inn," Ruth Draper, or "Cavalcade." And then, there is the annual performance given in the aid of charity by the dancing-class pupils, when the stage is littered with painted tots, conventionally dressed as elves and fairies.

The birthday cake is brought in, and there are seventeen candles on it, and so Rhoda is shipped off to the Continent to be "finished." She may go to Munich to listen to the music and to learn the language, but very likely her finishing will consist of six months in Paris, learning sufficient French to be able to give instructions to the French maid whom she will have if she makes a successful marriage. Here, she lives with some family or at the institutions, Chez Mademoiselle Auzanne or Boissier. Heavily chaperoned and not allowed to use lipstick, she will look at pictures, and "see sights," and embark on delightful trips to Fontainebleau and Chartres. She picks up a good deal of French history at Versailles and visits Madame Sévigné's house continuously—which is all very charming and useful, for she will never have time for these things



THE PATIENT CHAPERON, KNOWN TO THE DÉBUTANTE AS A "DIGNUM"



BRITISH RHODA IN PIGTAILS AND COTTON STOCKINGS

again. When she returns to Paris later to buy clothes, she will be too busy scuttling up and down the rue Cambon ever to give a thought to the Pompadour or to Mademoiselle Auzanne herself.

Time's up. She returns to England under the impression that she has acquired "that final polish," but she possesses little chic or *savoir-faire*. In a flash, it is remarked, the chrysalis is broken, and the child has become a grown-up woman! The plait and woollen stockings have certainly disappeared. Her hair is suddenly permanented, with too many crinkles; her face is totally dusted with powder. You can spy some silly little trinkets, a butterfly brooch, a locket, and charms on a chain. In the family, there are terrific jokes about this sudden metamorphosis. The poor little wretch stands gawkily in her silk stockings, rather saggy at the knees. "Fancy Rhoda being a grown-up woman! What impertinence!" But outsiders see that Rhoda is only thinly disguised in this rôle of a young lady about town.

During her first season in London, Rhoda thinks that Gerald du Maurier is "too (Continued on page 96)



Here are Mr. Beaton's impressions of the débutante as she blossoms in his own land—chiefly beside the nursery fire—and of her glittering, sophisticated American cousin, who leaves the nursery as soon as she can walk and does her blossoming as publicly as possible



MILLIONS of NEW SCARFS

Here are the newest scarfs of a great scarf season. From left to right:

- The eternally good necktie scarf of crêpe, yanked through a turn-over collar. It's Worth's idea, in three colours
- A crushed and looped velvet scarf by Hélène Yrande in raspberry-red is a sensation with Talbot's straw topper, "Le Dandy"; both from Bonwit Teller
- This huge red wool affair fools you; it's a scarf cut like a bolero; from Lyolène. Nice with Agnès's pine-cone of blue picot, wool pompon; Knox
- (Opposite page) The two-colour Hélène Yrande scarf is of chiffon; Bonwit Teller. Talbot's French Revolution hat, "Jacobin," is draped into a beret
- No—this isn't one of those old ostrich boas—it's made all of cut white piqué. Lanvin thought it up
- Almost like a cape is this fretted white and blue chiffon Lanvin scarf
- The Ascot scarf in a new edition—plaid silk ottoman, made by Lelong; worn with Maria Guy's bonnet; Knox







Jackets button up higher

It has a little-girl simplicity, but full-grown chic. It is made of navy-blue roughly crinkled wool, with a high-waisted, wrapped skirt, silver metal buttons, and a white crêpe blouse. You will find this at Peck and Peck

The wool dress and jacket in apple-green (that's one of the smartest spring shades) is simple and demure right up to the embroidered white piqué collar that shows over the collarless jacket; from Maison Burano

SUIT YOURSELF

WHATEVER else you have, this spring, you must have a suit. But it won't, necessarily, be a skirt and jacket. It may be a dress and a coat, or it may be one of those new three-piece affairs—a dress with a swim-suit décolletage, over which goes a short sweater or gilet, with a coat on top of that.

- Wool suits, silk suits, knitted suits, cotton suits—each is enormously smart. You'll probably want all four. A wool suit when it's cool; a silk suit when it's warm; a knitted suit for the country; a cotton suit just because it's so new and chic and launders so immaculately.

- Whatever colour you choose—blue, black, beige—you'll probably have a bit of white somewhere. White piqué, stiffened white lace, white organdie, white buttons, these are a few fresh touches.

- Suits are fairly showered with dots—big dots, little dots, coin dots, confetti dots. Somehow, they have a trim, suitish look that flowery patterns don't have. Stripes and checks have this same tailored precision, too.

- The jacket length that is most becoming to you is the right jacket length, this year. Jackets reaching below the hips, hip-length jackets, jackets to the waistline, boleros, extra-short boleros—you'll see them all.

- If you had enough suits, this season, you wouldn't need anything else—except a ball gown and a tea-gown! For there are afternoon suits grand enough for the most formal afternoon parties. And there are cinema suits with little jackets that slip off to reveal bodice tops made of such formal fabrics as flesh-pink satin or pale chiffon, with low décolletages and next to no sleeves at all—costumes in which you could dine or go to the theatre.



Dot and double dot

This time, a "suit" means a dress and a jacket. Black crêpe is the fabric, showered with red and white dots—a good spring colour scheme. Red wool mesh lines the jacket; Bergdorf Goodman

After all, when spring comes, there's nothing fresher than navy-blue with lots of white. The white on this blue crêpe suit takes the form of dots and narrow ruffles of lace. This is from Milgrim

Sheer black wool as a background, crêpe with dollar dots in red, black, and white for an accent. The jacket is lined with the print—and notice how short the jacket is; The Tailored Woman

This suit uses a new Coudurier fabric—a spun-silk sprinkled with confetti dots in red, yellow, and beige on navy-blue. The white satin blouse buttons right up to the throat; from Milgrim



JANE RÉGNY • JANE RÉGNY—HATTIE CARNEGIE

You see one of the great colour subtleties in this combination, "81," of an earth-brown duvetine waistcoat blouse and a flannel skirt in that shade of grey that the Prince of Wales made famous. The Ascot scarf and Talbot's felt cloche, "4079," give it the right fillip; Saks-Fifth Avenue

It was sketched on the enchanted quays of the Ile Saint Louis—this audacious combination of a vermillion crêpe scarf on a vivid-blue wool crêpe dress, "20"—but it would be just as devastating in New York; from Hattie Carnegie. The Rose Valois hat, "Joujou," is of grosgrain, with an aureole brim



MOLYNEUX—MACVEADY

This young woman motored up from the country to shop in town—and she is perfectly dressed for her day. The beige of her light-weight wool ensemble, “9,” is a subtle background for the brown-and-red stripes encrusted on dress and scarf. Molyneux made the felt hat, too

COLOURS DO TRICKS



HOYNINGEN-HUENÉ, PARIS

PAQUIN—BERGDORF GOODMAN

The grande robe sweeps back

As elegant as in the days when courts and great receptions were the gathering-places of fashion is the new evening mode. Paquin makes this magnificent example, "Lamballe," of softest silver-grey satin, with one beautiful jewel holding the diagonal drapery. Miss Helen Wedderburn posed



LOUISEBOULANGER—THURN

HOYNINGEN-HUENÉ, PARIS

Here is the regal gesture in an enchanting gown for the younger generation—Louiseboulanger's "90," in pastel mauves, yellow, and pink. Depths of stiffened chiffon froth out from the slender foundation, and a pale rose chiffon sash forms a panel train. Miss Wera Engels wears it

Chiffon in the grand manner



BACK VIEWS AND SIZES ARE GIVEN ON PAGE 92

Tissue-paper guides to distinction

There's a bit of genius in this design with a spiral line gained through tuckings and a bodice that flares into ruffles, giving a broad-shouldered look. The model, No. 165, is of voile

One of those evening frocks you will wear and wear is No. 168, of crêpe satin. Note the sleeves and sash of the little Directoire jacket and the draped top of the frock

First, the décolletage—diagonal and with one twisted strap—; then the bows; and finally the dull pebbly crêpe—these make Frock No. 166 a model of outstanding interest



COUTURIER DESIGNS

The Perfect Frock for afternoon—distinguished in cut and not too elaborate to wear for a variety of occasions. It is No. 167, made of canton crêpe. The bodice drapes gracefully

That high, wrapped look around the ribs makes you feel smarter than smart, and so do puffed sleeves. Frock No. 164, of rough crêpe, has both and also piqué borders

There's no better way to begin the day than by putting on a thin woollen frock like No. 163. It has a chic guimpe of dull crêpe, with scarf ends tied at a smartly high neck-line

Created in Paris



CECIL BEATON

Mrs. Wyllys R. Betts, junior

One of the distinguished beauties of New York, Mrs. Wyllys R. Betts, junior, is the former Constance McCann, daughter of Mr. and Mrs. Charles E. F. McCann. She and her husband and small daughter spend much of their time at their attractive place, "Beaupré," at Syosset, Long Island. Like her mother, Mrs. Betts is very much interested in modern art

the GOSPELS OF BEAUTY

8. A toothsome tale

SUPPOSE "Miss Esquimau" were to enter the ranks of those beauty contests that awaken our country to the knowledge of its feminine pulchritude. There is one point on which she would outshine all the other ladies—and that is her teeth! Not only that, even provided you learned Esquimau for the occasion, she wouldn't know what you were talking about if you asked her the name of her dentist and her toothpaste. For the Esquimaux, like the Indians, and those African tribes that we always think of with rings through their noses, are the ones that still have the strong, beautiful, healthy teeth with which humanity first began. And why? Because, my children, they exercise their teeth on firm, hard food, mostly raw. We are called the hard new generation, and we make a cult of keeping our bodies firm. But our foods are soft. Our complex dishes are almost pre-chewed for us and may lack the elements we ought to be supplying to our systems. It's the chocolate soufflés that do us in! Still, if we can't conveniently take up blubber or go back to primitive foods for the sake of our teeth, we can include in our diets the elements that make our teeth strong and beautiful.

The good that we can do for our teeth with our toothbrushes and toothpastes and mouth washes is, as we all know in this advertising age, a thing of vast importance. But we should not let that submerge the fact that there is also much to be done by way of the foods we eat. This is practically just another way of saying, "follow a wise diet," because all the vitamins, A, B, and especially C and D (some one has called D the dental Vitamin) must be there. You want to include eggs (the egg yolk is practically nothing but vitamin D, in case you didn't know), milk, butter, the fibrous vegetables—the coarse yellow vegetables and the green, leafy ones (I say it's Spinach)—, citrus fruits, and whole-grain cereals. Sweets and pastries are on the black list, but, when you are crunching your last bite of toast Melba, you are giving your gums a very superior form of exercise. These items are important at all times, but even more so when you are having a baby. For they all contribute the elements that must exist to make strong teeth for the baby, as well as its mamma.



MARTINUS ANDERSEN



CABINET FROM MRS. RECTOR; THE SMALL BOTTLES ARE FROM OLIVETTE FALLS; SET OF THREE, RENA ROSENTHAL

Of course, it is taken for granted that all the beauties poring over this text brush their teeth regularly. When Amos 'n' Andy announced to an appalled world that less than twenty per cent. of the people in this country brushed their teeth, none of us could take it very seriously. We all brush our teeth, and all our friends brush their teeth. But the point is "How do we do it?" Almost invariably, we do it entirely wrong. It seems incredible that we know so little about taking care of anything as important to us as our teeth! Treatises, books, even, have been written on the way to brush teeth. There are systems named after the men who invented them. There are even those who believe that the method should vary (as the brush may) to suit the individual mouth. But the great majority of us go right on doing the same superficial, unsatisfactory kind of brushing we learned when we were children.

One way to make sure of exactly how to wield your tooth-brush is to ask your dentist. He will show you the error of your ways and how to correct them, in front of his mirror. Our attitude towards our dentist is a unique one, anyway. If we go to a physician to be treated for our ills, and he outlines a régime for us, we follow it because we want to get well. With our dentist, when the cavity is filled or the tooth is out, we say good-by till the next time. Whereas, if we give the teeth the supplementary care we should, we can keep putting the necessary next time off into the future. Not that the cleaning that the dentist gives your teeth should ever be put off. That must be an unvarying part of your schedule, three times every year. And it is well to leave the reminding to your dentist's office. There is something much more (Continued on page 94)



BRUEHL-BORGES PHOTO—CONDÉ NAST PROCESS

SPRING IS SERVED

FRESH FINDS

For the hostess

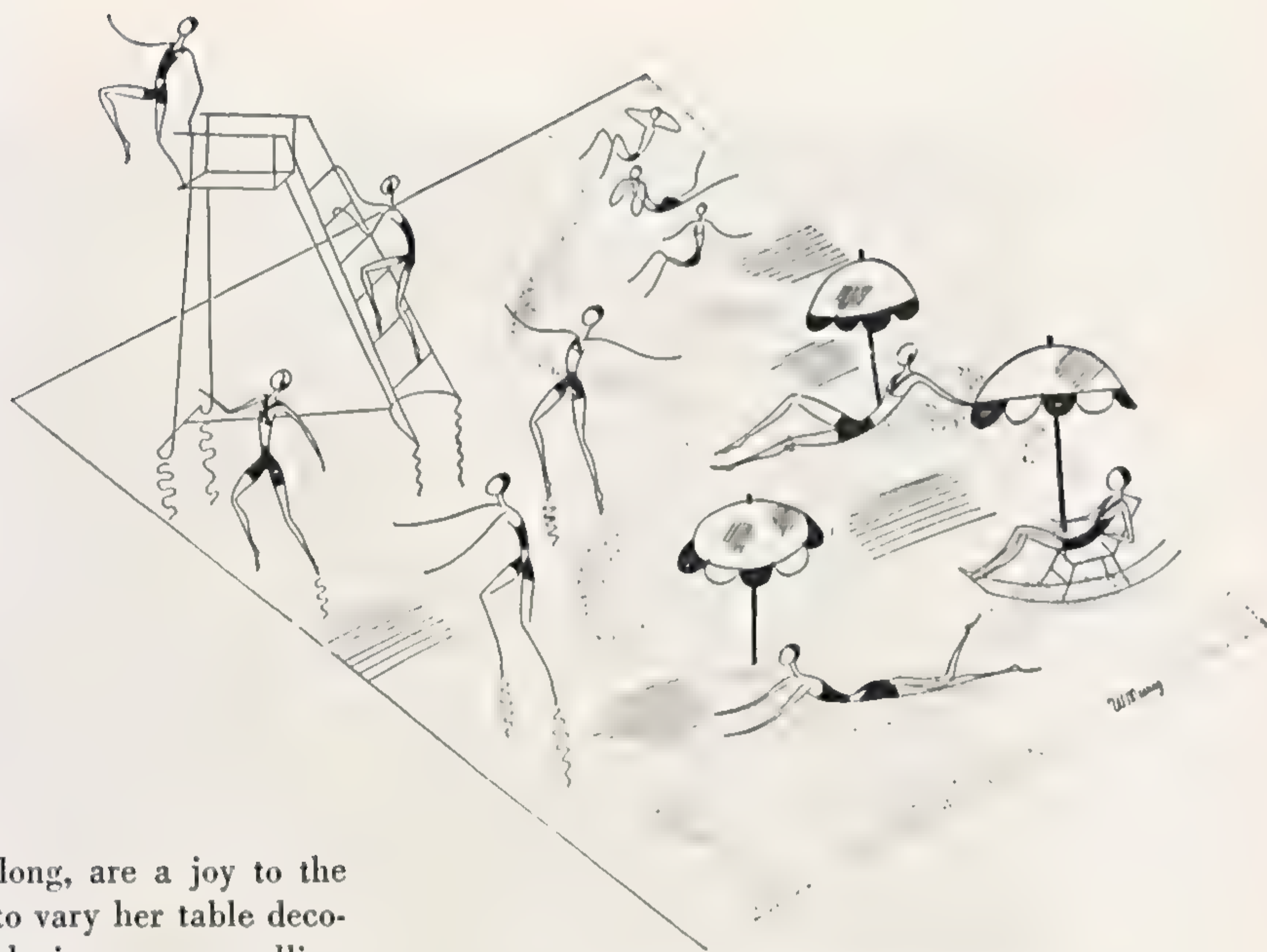
WHEN, in the spring, the young man's fancy is all over the place, the lady's fancy turns more quietly and far more agreeably to thoughts of entertaining. There is something about the spring that makes a luncheon an exciting, breathless event. Perhaps it has something to do with the flowers. After getting along as best one could all winter, with roses and carnations and what-not in the centre of the table, it is sheer joy to have daffodils and narcissi and tulips and dogwood and hyacinths at one's disposal, and it seems as if one could not have too many of them in the house. Such a profusion of bloom as a background does much for the gaiety of lunch parties. See, for example, the table on the opposite page, bright with the soft pinks and yellows and greens of spring.

The table-cloth, from Mosse, is an enchanting beginning. Pink squares of the sheepest linen alternate with squares of lace with dogwood blossoms, embroidered in pale green, scattered over them. The shallow crystal centrepiece, from Mrs. Ehrich Company, holds yellow primroses that reecho the yellow of the tulips and the jonquils. These mirrored centrepieces,

round, oval, or oblong, are a joy to the hostess who likes to vary her table decorations, and gardenias or camellias, pansies or African daisies, float with equal charm in their shallow depths. (The flowers in this photograph are from that master in flowers, Max Schling.) The glasses, from The Little Gallery, are in a soft, cool green, the exquisite Carbone figures on opposite corners suggest spring messengers, and the entire table is beneficently presided over by the Towle silver in the new "Symphony" pattern, a closer view of which can be seen on page 104.

If you want something gay and sprightly, what could be more fun than life on an ocean wave, as exemplified by the beach scene from Rena Rosenthal, depicted above? The ocean is a plain piece of mirror—and this, by the way, is a simple piece of equipment that will inspire a hostess with many ideas of her own, once she starts experimenting with it. All sorts of little scenes and figures double their charm when reflected in its depths, and flowers are lovelier than ever when the vase stands on it. But to return to the beach scene—the beach itself is sand brought in from the play box, and the little figures, the ladies sunning themselves or doing aquatics, make something entirely new for your table. There are boats, too, that have just sailed around the corner for a moment and that add gaiety to the scene, and sailors may further enliven the party.

Or would you like a parade of elephants across your luncheon table just by way of showing that spring has come, and life is amusing? Those shown in the little sketch at the left, from the Brownell-Lambertson Galleries, are fascinating affairs made of red, black, and white glass, designed by Marianna von Allesch. Those foreign-looking, running gentlemen can carry candles in their tall silk hats, if you want to use them on the



BRINGING THE BEACH TO THE TABLE

table at night, or a single flower, as you see them in the sketch. It is innovations like these that make modern tables fun, and bowls of pink roses stuffy. And you can invent any number of diverting scenes, if you set your wits to working.

No matter how much fun they are, however, we can't eat bathing-beauties or primroses, and the menu we serve must have its own virtues, or the décor will be just a beautiful setting for a dull play. There is an art in the seasoning of meals that has nothing to do with salt and pepper. Nor is it so much a matter of goose for Christmas, spring lamb, or June pease. It is more a reflection of the lightness of spring, or the mellow quality of autumn, or the warming fare for cold winter nights, that some hostesses express so perfectly and others miss so completely. It is part of the art of planning any perfect menu, but never is it more important than in the spring, when we all turn epicures anew and demand new spirit and verve in our menus.

Four spring menus are given on the page to follow, each a triumph of a New York hostess, and each planned to include a goodly number of those fresh foods that gain a new flair at just this season—celery, radishes, asparagus, tomatoes, lettuce, honey-dew melon, and strawberries. The first was planned by Mrs. Eugene Speicher, who has a very special talent for delectable menus. The one given here, which is one that she offers her springtime guests, deserves its place in a hall of fame for menus. Not only is each dish something to be remembered for itself, but it is perfectly combined in complete harmony with all the others. (Continued on page 104)



THE ARABIAN NIGHTS IN A CENTREPIECE



BERMUDA BEARINGS

BERMUDA, as the Senator so rashly said of Cæsar's wife, can be "all things to all men." It offers a tranquillity and superb isolation, a *paysage*, unparalleled for its natural beauties and quaint charm; so much so that it has become famous for the inspiration it has offered to artists of every nationality, beginning with Shakspeare and descending to Tom Moore, Eugene O'Neill, and Gifford Beal.

- It is also as gay as a garrison town before the outbreak of the War, and as healthful as a mountain aerie. Its list of amusements and sports is long, for there is splendid golf, on a course swept by ocean breezes, there is dancing, tennis, swimming, and riding.

- There is a bar in Hamilton which is in keeping with the best romantic traditions of English bars in the mother country. A life-sized portrait of a pirate hangs on the wall. The beer, however, is kept cool by the most up-to-date American electric refrigeration.

- One sees Negroes everywhere in Bermuda, but, to an American, it is strange that they speak with cockney accents.

- A coachman, with a Victorian carriage, drives one around and very obligingly asks whether you would like to have "the carriage advance to the h'entrance of your 'otel."

- It costs more to ride in a carriage in Bermuda than in any other country in the world—that is why so many people ride bicycles. Riding in a carriage, with a four-in-

hand, is a luxury. Short rides and long ones cost the same price, so that, for more or less the price of riding a little distance in a one-horse shay in Bermuda, you could ride from Fifty-Seventh Street, New York, to Jamaica on Long Island in a taxi with nickel-plated trimmings.

- Bicycles in Bermuda are equipped with little wicker baskets affixed to the handle bars. The natives carry their lunches in them.

- Monsieur Hénocq, a decorative French sommelier, equipped with the traditional black apron and handle-bar moustaches, sniffs of every bottle he opens, according to the custom of wine waiters everywhere. With most of the staff at the Castle Harbour, he is from the Hotel de l'Hermitage at le Touquet, and they all have an imported air about them, present chiefly in the cut of their tail-coats and the purity of their French.

- The Castle Harbour is the newest establishment on the islands: island-s—there are three hundred and sixty-five of them in the tiny group, you know, despite the fact that the longest road distance from "there to there" is twenty-one miles. The Castle Harbour is so built and staffed in the giddy spirit of a Continental watering-place as to make it almost an anomaly in its sternly British setting.

- Backgammon is outlawed in Bermuda. One can not throw dice in any room where drinks are served, according to the rules of the Village Fathers. (Continued on page 106)



On the opposite page is a close-up of the swimming pool of the new Castle Harbour Hotel at Bermuda, and at the top of this page a bird's-eye view of the hotel. Tea-hour on the S. S. Monarch of Bermuda and the landing at Hamilton are caught by an Eastman Kodak in the second and third scenes. At the right are the golf-links of the Castle Harbour Hotel



STEIGEN

MRS. FRANKLIN, INC. • PECK AND PECK

New yarns about suits

Of late, knitted things have been getting a tremendous rush. This lady (left, above) wears a white knitted sweater-jacket with a navy knitted scarf and skirt. Straw hat; Bergdorf Goodman • The all-white outfit, above, is a Bradley one-piece dress with an open-work chenille-knit bodice and skirt of finer weave. White cloth turban; Bergdorf Goodman. Frankl Galleries furniture

• Something smart for town or country is the costume on the opposite page—yellow jacket, knitted brown skirt and scarf, and yellow sweater. Marie-Christiane hat; Bergdorf Goodman • Mrs. Franklin's famous skill is evident in the navy silk bouclé jacket and the blue-and-grey skirt (opposite page). Stetson beret from McCutcheon. Saks-Fifth Avenue shoes; Fownes gloves



BERGDORF GOODMAN • MRS. FRANKLIN, INC.

STEICHEN

IT'S CHIC IF IT'S KNITTED

Finds of the Fortnight



Natural Milan straw
sailor-hodge hat
from Lord and Taylor
Two suede belts
with gilt buckles
Saks-Fifth Avenue

Two-skin silver fox
Cape Scarf-Jay-Thorpe
Rose suede golf
jacket-Saks-Fifth Avenue
Follmer Clogg umbrella
from Saks-Fifth Avenue

High-neck red suede
jacket-from Best
Black baked gage
hat-Mme. Naidoff
Rough straw Stetson
hat from McCutcheon



Below - Red lace
Tea-gown. from
Mlle. Marie
At left - Tangardine
Sports coat lined
in suede - BEST



Ermine fur scarf Tied
Ascot-fashion-Jay-Thope
Red and white knit
Triangle scarf-Altman
Three new suede
belts in bright colours-Best

Above - White panama
Dobles hat from the
Tailored Woman worn
with hip length red
Knit golf sweater
from Franklin Simon



SHOP-HOUND

Tips on the shop market

ful, the hats are really something to get excited about, and the clothes are grand. While the real type that this shop appeals to is the young, smart, sophisticated woman, it does notably well by the older woman, too. It is making rather a point of ready-made dresses and hats. Which is all news; but, what is not news, but the repetition of an old and revered tradition, is their suits. You know what the label "Hickson" means on a suit; something like Sterling on silver. Well, it's still going—strong.

- According to the biologists, around now is the time when most offspring get born. The reason more babies live than die, I am told on excellent authority, is that they get born in the spring and so don't have to face the winter, compared to which the milder vicissitudes of prickly heat are practically nothing. So, in compliment to the renewal of the population that is taking place, I have prepared this paragraph in praise of a shop for baby's clothes called Madame Contrisciani.

Here, you'll find such things as baby blankets with little girls and boys and animals and such-like embroidered on them in great hunks of soft, fuzzy wool. And darling sweaters with tiny turn-over collars with touching garden scenes, such as a rose-tree and a baby or a flowering arbour and a little boy, in delicate embroidery. The nicest little bibs you ever saw, in white and particularly in pale pink and blue handkerchief linen, for innocent slobberings. And this is the place to go for baby dresses in pale colours, which, to my own hardened eye, are about ten times more fascinating than plain white, at least for a change. A little baby of about six months looks ravishing in pale pink, pale blue, or lemon-yellow dresses. Nobody ever seems to have them in stock. But here they are.

- The other day, I stopped in at Dean's, which I maintain has the most delightful, unspoiled, and good-smelling atmosphere in New York. The smell alone is enough to make you weep tears of hunger, and there is a sort of quiet business behind the cake-filled counters that is stimulat-

ing and restful at once. You see sweet old ladies sneaking a brioche behind a sheltering desk, and mothers picking out Gargantuan cakes for their offsprings' birthdays. Those cakes really are astonishing. I particularly like the mammoth ones that are masterpieces of the icer's art, made to look like gardens or the North Pole or a huge coat of arms or one thing or another. Most complicated cakes don't look very eatable, but these make your very mouth water. Another impressive sight is the ice-cream bombes, alluring domes very much ornamented, that raise any dinner-party to extreme wellness.

There is something new that Dean's is very proud of, and no wonder. This is beaten biscuit, and I have it on oath from a Virginian who tried some that they rival the products of his native state, and, if you can get a Virginian to admit anything at all, you are doing well. They are round, diamond, or star-shaped, and they ought to revolutionize the whole business of canapés at cocktail time. For anything tastes good on them—sweet things like jam, salty things like caviar or anchovy, anything at all. They don't ever get soggy and are as good as ever if your party stretches on and on. Just think about this a little bit.

- I think you have run into me before in one of my Bonwit Teller moods. My Bonwit Teller moods are effusive, wide-eyed, and superlative moods. I love being in them. I am in one now. It is the *négligés*, this time. There is a diagonal *négligé*, after a Vionnet design, with a soft satin skirt and squishy brocade top that would make you weep your eyes out. Then, there is a divinely plain dusty-pink satin wrapper with wide sleeves lined in blue, with blue revers, which ties tightly around (Continued on page 98)

THAT treasure-house of magnificent furs, Revillon Frères, has startled and delighted every one by coming out with a new department devoted to the making of suits. This department will make every conceivable type of thing that could possibly be called a suit, from the silliest little bolero for an apple-cheeked débutante to a classic and utterly divine tailleur. The tailoring is something not to be believed till seen, and the materials, which are all imported, are a proud boast of the department, and no wonder. Very much of this year was one mad little model I saw there, a Jean Patou suit called "Matin," which is a navy-blue skirt and abbreviated jacket, with a white piqué blouse and a red belt. Hurrah for the red, white, and blue!

- You want to take my advice and go round to Nelson-Hickson on Fifth Avenue and see what's been happening there. It is a reflowering of the old and famous firm of Hickson, which has procured the partnership of Miss Nelson, formerly of Kurzman's and one of the most brilliant and well-known buyers in New York, or, as far as that goes, the world. The union of these two forces has produced something pretty important and special in the way of shops. When you go up to the second floor, you will find it all remodelled—very simple, quite modern, lots of light and space. What I would like to do is launch into a panegyric of the manifold virtues of Nelson-Hickson, but, in the space I've got, I must content myself with telling you that the furs are wonder-

- Shop-Hound spends her life snooping about the New York shops. If you need information or advice, write to Vogue's Shop-Hound, 420 Lexington Avenue



STEICHEN

STEIN AND BLAINE

Flowers do something delightful to a dress—the knot of moss-roses, for instance, on this Stein and Blaine model, which is beautifully moulded. It is of mauve-pink crêpe roma, with a little bolero cut just to meet the waist-line. Slippers from Saks-Fifth Avenue; screen from the Brownell-Lambertson Galleries. Posed by Mrs. Francis A. Wyman

This charming flower revival

The CANADIAN ROCKIES

by Sarah Comstock



LAKE LOUISE, THE GEM OF THE ROCKIES

"RENEW my youth as the eagles do, did you say? Why, man alive, the youngest eagle is a Methuselah compared with me to-day!"

This chance remark, which I overheard made by a tired New Yorker travelling in the Canadian Rockies, seems to epitomize that uncanny effect which these mountains give. It is a sense of power, almost beyond belief. A few days in this world of snow-topped peaks, of flashing glaciers, of sudden sheets of silver-grey cliffs, of lakes and streams that spring forth astonishingly—only a few days of it all, and you are ready to move mountains—these or any others. The merely "get-by" tennis player suddenly visions a championship ahead of him; the man of affairs begins to plan his work in terms of seven figures instead of six. The girl who has been a wall-flower surprises herself by sparkling her way to popularity; the woman worn to a frazzle by social demands finds herself serenely able to meet them.

This access of power is remarkable. In the physical sense alone, it may be found in most high altitudes, which, as a rule, equip one with seven-league boots. But here is an exhilaration of the spirit itself, an exaltation even; the austere strength of these summits practically puts iron into your soul. Their fortitude, their indomitable resistance become yours. The clear-eyed vigour of their rushing streams and the serenity of their heaven-reflecting lakes—all enter into your being.

Time was when only the trail-climber, the camper, the Isaac Walton, and the

mighty Nimrod could enjoy our American Alps. The visitor, male or female, was obliged to put up in tent or cabin, wear only the crudest and sturdiest garb, depend for food on a cake of chocolate worn at the belt while striding a glacier or on a bird shot and cooked out-of-doors, provided luck favoured him instead of the bird. To be sure, this sort of life may be enjoyed in 1932 as much as ever. But the Canadian Rockies are no longer for men and women who like the primitive life only!

For, to-day, even the orchidaceous lady can go there—and enjoy it. If she shrinks from the idea of scrambling up icy trails or straddling a daredevil horse, she may order her maid to pack the trunks with her best spectator sports things and most sophisticated evening gowns, and they will serve her as appropriately as at Palm Beach or Biarritz. For hotels there are equipped for a life of luxury. One may play bridge upon sun-warmed verandas or before snapping logs in some spacious, restful lounge. One may dine to the combined harmonies of an excellent orchestra and an excellent cuisine. One may dance the evening through in a long ballroom or slip away to the canoes that wait, swaying at their mooring with all the allurements of a modern slow-waltz tempo, while the lake breaks up the moonlight and tosses it about in silver-grey particles—like the gleaming bits

of mercury a child rolls from a broken thermometer. Or, one may simply loaf in a deep chair and gaze upon whichever lake the hotel happens to face. Perhaps it is that unearthly vision, Lake Louise.

For there is but one Lake Louise. Glacial erosion created it, and it bears the technical name of a "cirque lake." Clapsed eternally within the jealous hold of mountain fist, it shimmers from turquoise to jade, to sapphire, to emerald. An artist who has spent months beside it claims that, though he watched week in and week out for this body of water to repeat one of its light and colour effects, it never duplicated them. From the glory of its sunlit noon to the mystery of its mountain-shadowed night, it is ever elusive, ever incomparably lovely.

But suppose you neither want to rough it nor fluff it—there is also entertainment for all you whose needs lie between the two extremes. This is the sportsman or sportswoman who is bored by idleness and, at the same time, doesn't care to turn completely into a savage or doesn't think clambering into rough boots and huddling over a camp-fire in the rain is sheer romance.

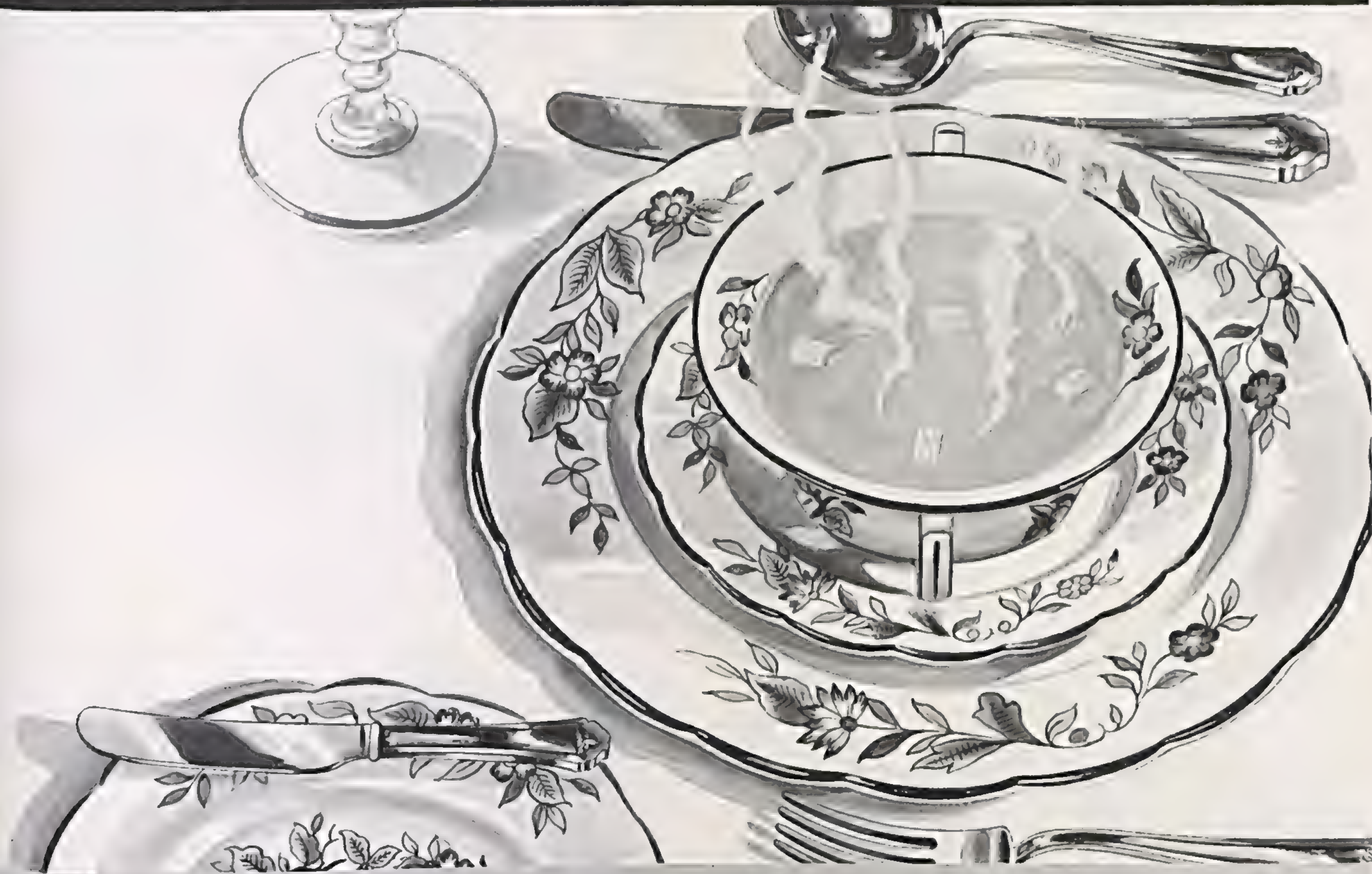
It is for such as these that tennis-courts spread whitely, golf courses flow greenly every here and there in some mountain basin. Smooth roads unroll to their cars, (Continued on page 100)



CANADIAN PACIFIC RAILWAY

THE DAZZLING VIEW FROM BANFF SPRINGS HOTEL

Soup with all the famous tonic goodness of celery!



21 kinds to choose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Eat Soup
and Keep Well



Celery Soup inspired with the genius of the most celebrated French soup chefs! Not only the delicate, ingratiating savor and flavor of this garden treasure, but also all the deftness and skill of master chefs in its perfect blending.

In the service of Campbell's Celery Soup you have the assurance of a quality and a distinction above all criticism. Crisp, snow-white celery, golden creamery butter, seasoning that adds the final touch of attractive flavor.

A strictly vegetable soup which is often served also as Cream of Celery by adding milk or cream instead of water. Order a supply for your pantry today.

LOOK FOR THE RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



TWO COATS AND SOME FROCKS TO WEAR UNDER THEM

Designs for Practical Dressmaking



ALL DEGREES OF EVENING FORMALITY ARE ILLUSTRATED IN THIS GROUP

BACK VIEWS AND SIZES ARE GIVEN ON PAGE 90

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 29

Let's count the frocks in your closet...

Even without looking over your shoulder, we'll guess that you have town and sports ensembles, dinner frocks with cinema jackets, a couple of "grand" evening dresses, and a becoming hostess gown or two. Right now, you're probably planning new tweedy suits and other Spring things — one finds such variety necessary to a smart wardrobe. But — with all your clothes — you have only *one* face! And you can't buy a new face, no matter how "worn" it may look at times.



All this deserves some thought, doesn't it? You really have to use great care in choosing anything for your *one* and *only* face.



No wonder, then, that so many girls — with matchlessly clear, young-looking complexions — always buy Coty Face Powder. They like the way Coty creates an exactly true blend for every complexion tone. And they adore Coty fragrances, delicately lovely as Spring twilight across the Seine. Pure and safe, Coty Face Powder is just *one* dollar, at good drug and department stores everywhere.

Coty





Another Fortmason achievement that emphasizes a great tradition of success

Spectator Sport Shoes in Tan Buck with Calf Trimming

Fortnum & Mason

Inc.

697 Madison Avenue, New York



MARTINUS ANDERSEN

Adrianne Allen, the lovely English actress in "Cynara," is herewith caught by the camera, using the delightful English perfume, Yardley's Lavender, with other Yardley accessories spread out on her dressing-table

ON HER DRESSING-TABLE

THE famous Yardley Lavender in its familiar bottle, which Miss Allen is using in the photograph above, can now be purchased in a new little flask, to be carried about in your hand-bag. This flask is made of gold-finished metal, which, of course, can't break and which, furthermore, will not tarnish, and you know how important that is, if you like to carry perfume about with you. As a matter of fact, a great many of us do like to do just that, and it is the lack of a good flask to carry it in that prevents it. Now, here is the flask, and the Lavender perfume is a particularly nice one to have with you, because it is that refreshing, lifting type of fragrance that gives freshness to your ensemble.

An answer to the modern woman's prayer has come, by way of Marie Earle, in the form of a slim little case of finishing cream, another inspired item that you can carry around in your hand-bag and, incidentally, consider as one of your smartest accessories. This is the Marie Earle "Blanc Gras," a protective, as well as a finishing cream that gives a flattering smoothness to your skin. The little case is in emerald-green, about the size of a silver dollar, and it couldn't be a happier thought. There is, also, a new "Vivid" shade in the Marie Earle lipsticks, a generally satisfactory one for those who like a lipstick on a brighter cast, and a new smaller size in the Cucumber Emulsion that the devotees of this specialist acclaim so highly. These new items can be purchased in the department shops or in the new Marie Earle salon on Fifth Avenue, which is a very lovely place indeed to go these days, if you are in quest of a superior beauty treatment. Not only does the treatment leave you refreshed and beautiful, but there is a

moment during it, when your face is wrapped up in gauze and a waterfall of chilled tonic is sent over it, that is a new sensation in beauty experiences! The salon itself is charming, and its Lalique windows overlooking the Avenue are things you would like to steal and build a house around!

A hand cream that is something rather special in its way has just made its debut under the Cutex banner. Its primary purpose is to soften and smooth the hands, and it is one of those satisfactory creams that disappear into the skin, without leaving any after-trace of stickiness. Put it on lightly, and just a little bit at a time, during the daytime, and use it more generously at night. This cream has a delicate lilac fragrance, and you will find it in a new kind of jar that is a special Cutex innovation. It can be bought in shops everywhere.

Dumas, the coiffeur of the Savoy-Plaza, has a new series of lipsticks and powders in his Day-Eve cosmetics that carry the most exciting names. He has styled the shades according to the colouring he thinks they best complement, and then given them names that carry the feeling of their colours. Thus, "pink pearl" powder is suggested for the light blonde, "grenada" for the medium brunette, and "mango" for the dark blonde. "Carnaval" is the evening lipstick, while "red jade" is the lipstick for the light brunette, "flamingo" for the dark blonde, and so on. The shades prove very effective in enhancing the colourings they are designed for, and there are also two new eye shadows, alluringly yclept "golden fleece" and "argenta." The gold is intended for daytime, and the silver for evening. All of these can be purchased in the Dumas shop, in New York. (Continued on page 88)

Two Royal Princesses of Greece

"Pond's keeps one's skin lovely"

SAYS H.R.H. PRINCESS MARINA

"I always use Pond's"

SAYS H.R.H. PRINCESS ELIZABETH



H. R. H. PRINCESS MARINA (left) and H. R. H. PRINCESS ELIZABETH (right) are lovely royal exiles, charming young favorites of Paris society . . . Their beautifully cared for skin is smooth and fine of texture as their perfectly-matched Cartier pearls.

Your skin can be as exquisite as that of any princess, if you just follow Pond's simple Method of daily care.

It is "the best and easiest method of caring for one's complexion," says Her Royal Highness Princess Elizabeth of Greece . . . And her sister, H. R. H. Princess Marina, adds, "the Two Creams, the Cleansing Tissues and the Skin Freshener keep one's skin lovely!"

These four famous preparations are formulated to give your skin exactly the four things it needs to make and keep it lovely . . . Cleansing . . . Lubricating . . . Stimulating . . . Protecting:

1—Generously apply Pond's Cold Cream several times during the day and always after exposure. Let the fine oils penetrate every pore and float the dirt to the surface. Remove with Pond's Cleansing Tissues, softer, more absorbent. Get the new 25¢ box—half again as many Tissues!

2—Pat briskly with the stimulating Skin Freshener to tone and firm, and close and refine the pores.

3—Always before you powder, smooth on a dainty film of Pond's Vanishing Cream to protect your skin and make the powder go on evenly and last longer. It disguises little blemishes and gives a lovely velvety finish. Use this exquisite Vanishing Cream wherever you powder—arms, shoulders, neck . . . and to keep your hands soft and white.

4—At bedtime, always repeat the Cold Cream and Tissues cleansing to remove the day's accumulation of grime. Then smooth on fresh Cold Cream to soften and lubricate the skin and leave on overnight.

SEND 10¢ FOR POND'S 4 PREPARATIONS
POND'S EXTRACT COMPANY, DEPT. D
110 HUDSON STREET . . . NEW YORK CITY



Name _____
Street _____
City _____ State _____

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Tune in on Pond's every Friday 9:30 P. M., E. S. T. Leo Reisman and his Orchestra and guest artist. WEAf and N. B. C. Network

DANIEL GREEN

Leisure Footwear

FOR PEOPLE

DEPRESSED by
Shabby Things!

IF YOU hate shoddiness (the curse behind so many *bargains*), you are a born Daniel Green customer. For Daniel Green knows, just as you do, that *cheap* things are wickedly extravagant. ***Only time, patience and the best of materials can give quality-in-the-wear! That's what Daniel Green puts into leisure slippers. That's why Comfys have become tradition. And that's what makes Daniel Green Slippers wear two and three times longer than imitations.

THE DANIEL GREEN COMPANY, DOLGEVILLE, NEW YORK



BUY THE BEST AND SAVE!

Look on the sole or in the lining of every slipper you buy for yourself, your husband, your children. If you don't see the Daniel Green name, it is not Daniel Green quality.



LÉON DE VOS

"Byzance" is one of the loveliest of new fragrances, made in France by Greno-ville. It is a gardenia scent contained in the smart bottles above; from Ovington

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 86)

Every so often, a beauty preparation is presented to us that fulfils its promises without more ado, before our very eyes. Mind you, that is not the criterion by which we should go about judging all beauty products, but the fact remains that there is something very pleasant indeed in knowing that not only will our face be benefited in the future by what we are doing for it, but in seeing in the mirror the benefits that are being wrought at that very instant. In this category falls the new Vitavo cream of Dr. DeKama, a companion for his Crème Hormonique. This is also a cream of organo-therapy character, meaning that it contains hormones, which vitalize the skin. In using it, Dr. DeKama's cleansing cream (also new) is applied first, preparing the skin for the action of the cream to follow, and then the Vitavo is applied and allowed to remain on for twenty minutes, or so. Even before you remove it, you can see the colour coming into your face and, by a seeming miracle, into only the right spots. If you follow this procedure in the morning, you actually don't have to put on rouge until the afternoon, so effective and so enduring is the colour it gives you, and your face has a lifted feeling and a softened texture that are also pleasantly lasting. The glandular extract that goes into these preparations is compounded by Dr. DeKama himself, according to his own formula, which was originally developed in medical research. These preparations can be purchased from Saks-Fifth Avenue and from some of the leading shops throughout the country.

If your hair is dry, if your hair is oily, if it is lustreless—in fact, if it is anything that you don't want it to be, the Harper Method has a grand shampoo for you. This is called Harperol, and it has no soap in it whatsoever, but it gets your hair as clean as clean, and leaves it soft and fluffy, as well. If you don't shampoo your own hair,

you can have it used in one of the superior shampoos given at all the Harper shops. Then, there is an Oily Hair Tonique, which has a firm way of dealing with an oily scalp condition, acting as an astringent on the oil-glands and normalizing the flow of oil. Third among these finds is a new school of Harmless Hair Rinses. These are colours of vegetable character and won't hurt your hair. They are washed out with each shampoo, but you can use a tonic while they are on the hair without disturbing the colour. There are many shades, among them a "platinum" that does nice things with grey or white hair, a "neutral," which should be helpful to ladies with on-coming grey hair, since it makes the grey less conspicuous by blending it with the natural colour, and three different blond shades that give new life to blond hair. All the Harper Method products have by now made their début into the leading department shops in larger cities, so you can find them at your favourite toilet-goods counters, as well as in the many Harper Method shops located in the various cities.

Martin from Vienna, that satisfactory hair-dresser in whose establishment the finger waves are as excellent as the permanents, and the manicures as thorough as the shampoos, has moved his headquarters to East Forty-Sixth Street, west of the Ritz, where the same good work is being carried on in bigger and better quarters.

If you want to be amused and get some cosmetic advice at one and the same time, you might invest in Adele Morel's new book, *Your Face Is in My Hands*. This is written in a high, wide, and free manner and scattered with the author's theories on life in general and beauty in particular, with a few relevant words about the Morel preparations and how to use them. You can buy the book in most book-shops and the preparations in her shop in East Sixty-First Street, in New York City.



The World was Searched for Cadillac-LaSalle Interiors

FROM every standpoint, Cadillac has sought to create for its new cars a degree of exclusiveness as individual as their performance. From the most famous looms of all Europe and America come exquisite new upholsteries—rich, patrician broadcloths; ultra-smart whipcords; beautiful soft-hued mohairs. They are offered in a most inviting variety of tone and pattern and texture, and many are tailored after the Continental fashion, by hand, with great fastidiousness. In perfect accord with these charming fabrics are the fitments and hardware, suggesting the fine art of the

exclusive jewelry craftsman. Edging the windows of the beautiful Fleetwood models are mouldings of rare woods—Amboyna from the Orient, ebony from Africa, handsomely finished French and American walnut. The entire effect is one of most appealing beauty and luxury. In fact, you cannot possibly conceive how fine the new Cadillacs and La Salles are unless you inspect and drive them yourself. Why not stop in at a Cadillac-LaSalle showroom to see them today? La Salle prices from \$2395, Cadillac from \$2795, f. o. b. Detroit.

CADILLAC MOTOR CAR CO. • Division of General Motors

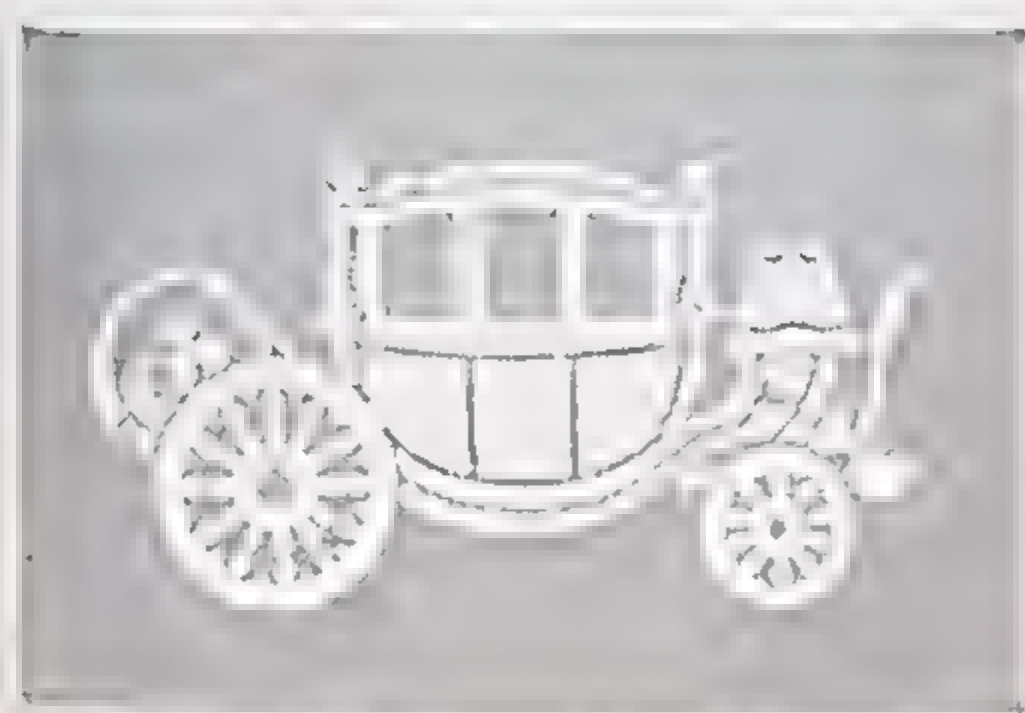
S T A N D A R D O F T H E W O R L D





Courtesy Rudolf Lesch Fine Arts, Inc., New York

TOLD BY TRAVELERS



"JUNE 12, 1807—We came today by post to Norfolk, sixty long miles. Overcome by fatigues of the journey, I took at once to my bed,

where, I fear me, I must for several days remain."

✠ ✠ ✠

"MAY 18, 1871—I had the honor of calling today upon Miss Jenny Lathrop, whose parents kindly consented to her accompanying me for a drive in my chaise. The roads were, however, so frightfully dusty that I doubt whether charming Miss Jenny quite enjoyed the ride."

✠ ✠ ✠

"JULY 9, 1897—We all went upon our tandems for a picnic at Pleasant Point. It is a distance of twenty miles, but we should have made it in three hours if the roads had not been so bad. As it was, we didn't get home till after dark, even though we scorched the last mile or so."

✠ ✠ ✠

"NOVEMBER 23, 1912—We drove to the Yale-Harvard game by auto. Never attempt it, as it is a trying trip—a hundred miles. The roads are miserable and, of course, it rained. Stuck in the mud three times and in the end arrived at the game just in time to see the last rush of the first half. The score was 20-0, as I suppose you know."

✠ ✠ ✠

So RUNS America's travel log . . . a serial of hardships until recent years. But by 1915 automobiles were owned in great

numbers, and in answer to insistent demand there began a nation-wide construction of good roads.

The clouds of dust, the jolting and jerking, the engulfing mud of the old dirt roads are today merely memories for most of us. Broad, smooth highways of concrete reach across our land, and even into the most remote districts. We are told that there are approximately 60,000 miles of concrete or asphalt, another half million and more of otherwise improved highways.

✠ ✠ ✠

IT IS GRATIFYING to the Fisher Body Corporation to know that it helped to bring good roads to America. For popular ownership of automobiles created the demand for improved highways . . . and Fisher's pioneering and development of closed bodies served immeasurably to popularize the automobile, and to make touring feasible.

✠ ✠ ✠

THE BENEFITS of good roads are many. They have made the advantages of the city available to the country, and the beauties of the country accessible to the city. They have made driving, in consequence, America's major pastime and touring its favorite vacation.

In addition, our modern roads serve as important conveying channels for farm and factory produce. They form a huge network for passenger travel by bus. They represent great "Main Streets" for roadside distribution of the farmer's wares. In short, they play a stellar role in both our economic system and our modern social life.

A Butterfield Fabric



Up and down the fairways, back and forth across the courts and all along the sidelines you'll be seeing smart—very smart—young women in sports frocks of Butterfield's Fashen Cord. It's rough, of course, with a corded weave so supple it looks almost sheer, and the print colors and designs are simply perfect. Fashen Cord wears sturdily, tubs easily, and you can combine plain shades and prints in the newest 1932 manner because they've been specially dyed to harmonize.

Ask for Fashen Cord in the wash goods departments of good stores and look for the label when you buy ready-to-wear.

DuPont Rayon is used in this fabric.

FRED BUTTERFIELD & CO., INC., 361 BROADWAY, NEW YORK, N. Y.

Fashen Cord

DESIGNS FOR PRACTICAL DRESSMAKING



- Front views of the models above are shown on page 84
- FROCK No. 5977—Of printed and plain crêpe. Designed for sizes 12 to 20; 30 to 38
- FROCK AND JACKET No. 5980 Jersey makes this chic suit. Designed for sizes 32 to 44
- FROCK No. 5979—Good lines in rough crêpe. Designed for sizes 12 to 20; 30 to 38
- COAT No. 5953—A coat of rough woollen. Designed for sizes 12 to 20 and 30 to 38
- FROCK 5975—Dull roma. Designed for sizes 32 to 40
- FROCK S3567—Flat crêpe. Designed for sizes 32 to 40
- COAT No. 5954—Crinkly crêpe; with or without a cape. Designed for sizes 32 to 40

- No. 5983—"Easy-to-Make," of canton crêpe. Designed for sizes 12 to 20; 30 to 38
- EVENING FROCK No. 5984—A graceful frock of crêpe satin. Designed for sizes 32 to 40
- EVENING JACKET No. 5972 The new sleeves; of velveteen. Designed for sizes 12 to 42
- HOSTESS GOWN No. S3569 Gracious lines in crêpe roma. Designed for sizes 32 to 42
- FROCK No. 5981—Chiffon and lace combine charmingly. Designed for sizes 32 to 44
- DINNER-FROCK No. S3566 Crêpe elizabeth; lace. Designed for sizes 12 to 20; 30 to 38
- FROCK No. S3568—Of chiffon and lace. Designed for sizes 12 to 20 and 30 to 38

RINGLETS IN THE NEW COIFFURES

(CONTINUED FROM PAGE 45)

you give it. Some ends separate, prettily, into soft semi-ringlets; some ends sweep together into a flat Ionic-column curve. If your hair persists, at first, in being a roll, then it must be a flattened roll, as though you had pulled the wrapper off a roll of coins fresh from the mint and let them slide. Some profiles are charming with the hair swung back behind the ears, the ends merging with the *mèches* at the back or turned into ringlets to join a line of ringlets at the base of the skull.

GLUED TO OUR HEADS

The coiffeurs are simply unrestrained in their use of brilliantine, of heavy lotions, and of new light glues, *especially for the evening coiffure*. These help to get the flat, close-to-the-head effect and keep the ringlets in place. They use these products in setting the hair. Antoine has

an expensive, but enormously effective product, called "Laque Antoine." It gives your head a shellacked, wig-like quality, which is amusing for evening. The stiffness evaporates the next day, but the beauty is that with it you can perpetuate the flat ringlets yourself. Émile uses a lotion with an alcohol base that doesn't make the hair sticky in the least. Calou uses a heavy lotion called "Fixliss." In consistency, it's between a perfumed lotion and brilliantine and gives the hair a dry, lacquered sheen. Émile sets the hair with quantities of brilliantine.

COIFFURES FOR DAY

Just how you interpret the new coiffure depends on your coiffeur and on you. Calou does a practical day coiffure, short, flat, and very light on the head. He pulls it back off the forehead and temples and gives you a few flat ringlets (Continued on page 92)



This is about Elizabeth Arden's Color Coordination Idea

The fashion item below was written by Sara Marshall Cook, Fashion Editor of the New York Herald Tribune, and appeared in that paper on Sunday, February 21st. It created such a stir and drew such a large number of inquiries that we decided to reprint it for the benefit of Vogue readers. If you will write me I will be very glad to send you the color chart to which Miss Cook so graciously refers.

Elizabeth Arden



Beauty specialists have evolved a new idea in make-up. It is that of making a lipstick, rouge and powder to be used with each new color of spring and summer clothes in shades blended to make these colors much more becoming than they ordinarily would be.

Artists have deserted their canvases to apply themselves to this great business of working out the most beautiful colors for cosmetics, the manufacture of which is one of the biggest industries of all time.

Making the Most of Charm

Few women are without charm, but many do not know how to make the most of their charms, and through the choice of the right shades in make-up they may emphasize their best features and minimize or subordinate the ones that are not as beautiful as they might wish.

Only a few weeks ago more than 1100 women braved a blizzard in one of our Western cities to attend a demonstration of the use of these new cosmetics, and learn their relation to the newest fashions. Actual count showed that 400 were turned away because there was not even standing room. This proves the success of the new alliance between fashion and cosmetics.

Red-Heads May Wear Red

One expert in the field of beauty goes so far as to say that red-haired women may wear red and that pale blondes no longer need be afraid of yellow. It is just a

question of selecting the right tints for your rouge, lipstick and powder foundation.

This expert has prepared a chart in color showing the most effective shade of lipstick, powder and eye shadow for each complexion to wear with the colors that will appear in the dresses of spring. It is an invaluable little contrivance for any woman who would look her best, for by spinning a wheel you are shown as in a mirror. A spin of this wheel of beauty shows you in a tomato red dress, a green one, or a black one, and so on through the color gamut of fashion, and tells you just what shades of make-up to choose for that particular color.

Special Shades of Rouge

This chart will be sent to any reader of the Herald Tribune fashion page upon request. There is no charge for it.

Prominent among the colors of spring clothes are numerous shades of blue. And contrary to popular belief, blue is not among the easiest colors to wear. If you have hollow cheeks and shadows under your eyes, blue quickly emphasizes this fact. Consequently, according to the best beauty specialists, you must choose for your

blue dresses, a powder of a warm cast, a rouge and lipstick that omit the orange tones, replacing them with a crimson hue.

Beige, one of the smartest colors of spring, is inclined to make an older woman's skin appear sallow, and to offset this, certain warm shades of make-up have been prepared. And for the tomato reds there is a vivid red lipstick and rouge to be used with a powder of a deep rich tone.

Noses Subordinated

The important thing in effective make-up is to accent the eyes and lips, the two most expressive features, so say the beauty experts. Noses, we are told, should be subordinated. Many of us remember with horror the terrible things that were done to noses a few years ago by the ghastly shades of powder applied to them. Noses, according to the newer styles in beauty, are not supposed to appear like beacons. They should be rather insignificant. If you feel that your nose is nothing to be proud of use powder a shade darker on your nose than that which you use for the rest of your face and thus subordinate it.

Then there is an invaluable new preparation for those afflicted with shiny noses, which, if applied just before powdering the face, gives a mat finish and makes it unnecessary to powder the nose for the

rest of the day, thus obviating one of those trying moments in life when, after dashing to keep an important engagement with only a minute to spare, you are obliged to spend five minutes in surreptitiously powdering your nose.

Eye Make-Up Important

This amazing development in cosmetics really came about through hats. When hats went off the forehead, eyes looked insignificant when called upon to compete with an expanse of forehead to which attention was drawn, and experts in beautifying the feminine face realized that eye make-up could do a lot, and so many new shades of eye shadow were developed.

If you never have tried green eye shadow it is worth experimenting with for evening. It is said to make your eyes very attractive. For those who have not the courage to try an all-green eye shadow try brown eye shadow with just a bit of green on the eyelid, say these new advocates of the recent alliance between the fashions in clothes and make-up.

The Vogue in Eyebrows

While on the subject of eyes it should be mentioned that the best beauty specialists say, "Do not pluck your eyebrows." To pluck them to a narrow line is distinctly bad form. They may be brought into line, if they are inclined to be wayward, by the use of tweezers, and if you wish they may be penciled lightly, but see to it that the penciling is very, very light.



THESE ARE THE ELIZABETH ARDEN PREPARATIONS REFERRED TO:

ILLUSION POWDER...The finest of face powders. Seven becoming shades. \$3.

VENETIAN EYE SHA-DO...Numerous fascinating tints. \$1.50.

VENETIAN ROUGE AMORETTA...A beautiful waterproof cream rouge. In shades that tone in with new costume colors. \$2.50.

NO-SHINE...Maintains a dull finish for both nose and forehead which is extraordinarily lasting. \$1, \$2.50.

ELIZABETH ARDEN LIPSTICKS...Indelible, petal-smooth, in six exquisite tints. Lipstick Ensemble, containing six different shades, \$7.50. Individual Lipsticks, \$1.50.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK
LONDON • PARIS • BERLIN • ROME • MADRID

NEW COUTURIER DESIGNS

**FOX
SWIRL
WRAP
of**

KASKADE
THE WATER REPELLING
Transparent VELVET

PROOF *against* SHOWERS

**As shown by LORD
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the most exciting and precious mode of the Spring season...distinctively styled in the alluring, exclusive 'water-repelling' velvet.

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No. 168, left, appears on page 68 with its jacket. Nos. 165 and 164 are designed in sizes 12 to 20 and 30 to 38; No. 168, in sizes 32 to 38

Above are back views of the couturier designs on pages 68 and 69. Nos. 166 and 163 are designed in sizes 32 to 40; No. 167, in 34 to 42

RINGLETS IN THE NEW COIFFURES

(CONTINUED FROM PAGE 90)

over each ear, with the longish ends from the top, on the side opposite the part, turned into ringlets to merge with the ringlets over the ear. This same coiffure does a beautiful evening coiffure for the girl with a profile (which is perfectly illustrated by Miss Agneta Fischer in the photograph shown on page 44.) The hair, loosely waved, is swept back off the face, curved back over the ears, the whole movement ending in flat ringlets at the base of the skull.

Graudé does a coiffure definitely planned for lopsided hats. If you wear your hat clapped against your right ear, the part is laid down on that side, and the hair drawn back smoothly over the top of the ear, as close and flat as a cap. The ends are swung across the back of the head and banked behind the left ear at the base of the skull, in flat ringlets that form a foundation for the curled ends that come from the front hair at that side.

Two versions of Émile's practical day coiffure are shown on pages 45 and 46. One is quite terse and set in effect, the other is softer, looser, lighter on the head. In one, the hair is brushed severely off the face and cut short in the nape of the neck, with the ends at the side turned up in the reverse of an Ionic-column curve. The other is waved more lightly, with longish ends in the nape of the neck rolled up and flattened down. The hair

is swept off the face, but short ends are turned into flat ringlets, which, when brushed out, give a delightfully ethereal effect. This coiffure shows a typical treatment of the flat, separate semi-ringlets over the ear.

For evening, there's no end to the different things you can do with your hair. Have it as fantastic as you like, so long as you keep the general outline of your head small. Have a row of ringlets standing up like a halo around your forehead, in the manner of Antoinette's wig. Mass small, tight, curtaining ringlets at the base of your skull or over your ears. Let your hair be glued and shellacked, like a wig. But don't try to perpetuate that coiffure for day. As soon as you run the comb through, the next morning, the stiffness will disappear, and the whole coiffure can be made to merge into a soft, harmonious whole.

To sum it up again—since the whole business is so important now that we want to have it all down in the concrete terms of our own coiffures—our hair is flatter and closer than it has been since the days of shingles. No ends turn up and out; they cling flat against the face or the head. The swirl of the hair is important—back from the temples or curving close around the back of the head in the bias movement, as though it had been licked into place, but without severity, because some ringlets are inevitable.



DISCRIMINATING PEOPLE HAVE MADE THIS CAR THE VOGUE

It is a noteworthy fact that those fortunate people with good taste, and the means to gratify it, have singled out the new Chevrolet Six for their approval. The reasons are not difficult to find, for the new Chevrolet has everything they naturally insist upon in a personal car. Its Fisher bodies are so smartly styled and finished that they show to advantage even alongside expensive

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engine brings you to the end of the longest journey without a hint of nervous fatigue. In fact, the more you think about it, the more logical it is that the new Chevrolet Six should become the vogue in smart personal transportation.

Twenty distinctive models priced as low as \$475, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy G. M. A. C. terms. Chevrolet Motor Co., Detroit, Michigan. Division of General Motors.

NEW CHEVROLET SIX

DAY AND EVENING DETAILS FROM THE

PARIS COLLECTIONS



1. Chanel's new white piqué hat is wide and floppy as to its brim
2. This schoolboy belt is Chanel's idea, too. It has smart stripes and an ingeniously shaped buckle
3. This suède belt, from Chanel, has a peak at the front that gives a chic high-waisted suggestion to the frock it accompanies
4. Vera Borea makes a decorative belt of twisted strands of wool and trims it with wooden balls
5. This collar was slit in back by that clever designer, Chanel, who always has a new trick

6. Schiaparelli attaches a silk scarf like a jacket to the top of a crinkly black crêpe dress
7. Roman stripes in a jersey scarf are another very good idea put forth in Chanel's collection
8. Chanel knows just where to put puffs on an evening model
9. Schiaparelli has made dozens of evening capes like this one edged with a wide pleated ruffle
10. This hand-pleated evening dress with a velvet torsade belt is a good example of Augustabernard's all-round pleated fulness

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 71)

imperative in the little card "The time has come for your prophylactic treatment" than in telling yourself to ring up the dentist. All of this is the greatest economy, of course, as the basis of it all is that the clean tooth is less prone to decay. There is, also, the uncontrovertible fact that we ourselves are able to reach only two-thirds of the twenty-five square inches of our teeth that there are to be cleaned!

When you brush your teeth, the prime *don't* is "don't brush them back and forth, horizontally." In doing this, you are accomplishing exactly nothing, and you might harm your teeth and gums. The method of approach with your tooth-brush, authorities tell us, is in either a rolling or a rotary motion. It is too involved to explain the exact position and manipulation of the brush in these motions, but your dentist can tell you exactly how to do them, and one of those methods is the one you should be following. After the teeth are cleaned from the back, as well as the front (that is very important—the backs of teeth are usually treated like stepchildren), and the gums are massaged, then the brush is turned directly up against the grinding points of the teeth, and brushed that way. Only three or four teeth should be attacked at a time. Concentration is a virtue, even in this field, and the slap-dash brushing accomplishes nothing except a glow of virtue. Finally, sweep the brush lightly over your tongue, as you might with a broom. The water used should be lukewarm—very hot or very cold is bad for the gums.

THE PINK OF CONDITION

The massage of the gums is a most important factor in the way our teeth look. It increases the resistance of the supporting tissues. It stimulates circulation—something that was bound to crop up sooner or later! Here it is that "the pink of condition" must have begun, for the healthier the gums, the more firm and pink they become. It is one of those satisfactory procedures, too, that shows its reaction instantly. At the first pressure, the gums go white, then, when the pressure is released, new blood springs up to make them red and recedes to leave them pink. This massage is done with your tooth-brush (both the rolling and the rotary methods of brushing allow for it) or your finger. But don't go back and forth across the gums.

If you want to do right by your teeth, you have to have full equipment, and you have to allow a definite length of time to care for them. You must have two tooth-brushes. This is a fundamental essential, agreed on by every one. Extremists in the matter say that there should be a fresh brush for every daily brushing, but most authorities content themselves with insisting on two. Then, a good dentifrice, a mouth wash, dental floss, a wall mirror, and a clock—these make up your oral trousseau. Four or five times every day is the minimum for brushing, and more if you smoke a lot (of course, you know there is a special tooth-paste for smokers)—after every meal, before going to bed (the time when the dental floss is also put to use), and, of course, the grand and glorious feeling of the brushing the first thing

in the morning. A good cleaning requires two or three minutes. That's what the clock is for, and no fair cheating.

The good, modern tooth-brush is made of substantial bristles, varied in size, not too long, and firmly set, and the bristles extend over only a short area so manipulation is easy. Even though our new brushes come to us sterilized and cellophaned, experts say they should be immersed in boiling water or a disinfectant for five minutes before we use them. Keeping brushes well apart when they are drying, rinsing them under a strong stream of cold water, washing them once a week with soap and water—these are things that will keep your tooth-brushes sweet and lovely. And buy a set of new ones every two or three months. That is a cardinal rule, but hard to remember. One smart drug store in New York sends its clients a new tooth-brush every month—and has a large and devoted following thereby. And the knowing hostess keeps a supply of inexpensive brushes for the inevitable guests who have just missed the last train.

YOUNGER GENERATION TEETH

A child's tooth-brushes should be regular child's brushes, not just small grown-up brushes, and it is a good idea to start him off with only water on the brush instead of a dentifrice, then graduate to tooth-paste in very small amounts. Many a youngster develops a complex against all forms of tooth cleaning because of the "nice tooth-paste" which Nurse spread liberally on his brush, and which he, personally, cared for not at all. Different coloured handles are the satisfactory way of keeping young persons' tooth-brushes identified. The care of youngsters' first teeth is, contrary to the common lay belief, a matter of great importance, as they lay the foundation for good permanent teeth, and no child should be away from the dentist longer than six months at any time.

Choosing our tooth-pastes and mouth washes can be literally a matter of taste, since the grand, clean feeling they give our mouths is what endears them to us. Of course, every one knows that a tooth-paste must not be abrasive (rough on your teeth, in other words) and that your mouth wash should be a cleanser, as well as a freshener. To make the latter serve this double purpose, it's a good idea to use some as a gargle, first, then more just in your mouth, putting your cheek and tongue muscles to work. One thing is sure! There are enough excellent dentifrices in the market to-day to make everybody happy, whatever individual preferences or requirements may be.

If you are casting about for a cabinet to put these accessories, and any others, away in, you should take a careful glance at that designed by Mrs. Rector and shown on page 71. For this is something superior in the way of a cabinet, since it is really a bathroom dressing-table as well. It is made on a steel frame of mirror glass, in blue, green, or amethyst. The little striped bottles placed in the niches and the Rena Rosenthal set with its two handsome bottles and powder jar can be had in supplementary colours.

FROM VIENNA

helen rubinstein

arrives with new and fascinating news on Facial Beauty...

Modes change—in faces as well as in fashions. "The newest trend," declares Mme. Helena Rubinstein, who has just returned from a prolonged stay in Vienna and in Paris, "is toward an exquisite 'porcelain' type of beauty. A gay, youthful transparency without the slightest trace of line or wrinkle—flaw or blemish!"

This enchanting type of beauty is primarily a matter of skin texture—and then the proper finishing touches. "First you must youthify and perfect the face itself," urges Helena Rubinstein. "For this, I provide my specialized creations—particularly my recently announced Hormone Twin Youthifiers which reproduce, step by step, the very elements that nature provides to keep faces vibrant with youth."

Then—with your entire face youthified...with your skin texture refined and perfected...you are ready for the glamorous tints and tones presented by Helena Rubinstein for new spring make-up! Enchanting powders with "porcelain" under-tones that lend transparency to the skin! Gay over-tones of rouge and lip lustre to suit the spring mood! Exotic eye-shadows that gleam with seductive iridescence!

Personality make-up—Helena Rubinstein terms it—planned not merely to complement your costume, but to compliment your own facial individuality—the innate You!

The final achievement is a face of fresh, youthful glamour—a comeliness that reflects the personal genius of Mme. Rubinstein and her amazing contributions to the science of modern beauty!

Helena Rubinstein invites you to call at her salon for a more intimate acquaintance with the newer modes and methods of beauty. Ask for Individual Face Analysis. Her famous Continental Beauty Treatments—attuned to your personal needs—are given by trained attendants.



mme. helen rubinstein
world's foremost authority on beauty

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● CLEANSING

WATER LILY CLEANSING CREAM—a most exquisite cream—luxuriously based on the youth-renewing essence of fresh water-lilies. Purifies—rejuvenates—leaves skin entrancingly smooth . . . 2.50

● NOURISHING

YOUTHIFYING TISSUE CREAM—a rich, concentrated cream that corrects every sign of weariness and fatigue—marvellous for dry, lined or wrinkled skins, for crows'-feet and lines around eyes . . . 2.00, 3.50

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SKIN TONING LOTION—(for normal or Oily Skin or "Special" for Dry Skin)—refines the pores, braces the tissues—animates and freshens—corrects and prevents fine lines. 1.25

● MATURING FACE

HORMONE TWIN YOUTHIFIERS—most recent Helena Rubinstein creations—sensationally effective in combating signs of age! Rejuvenates the entire face—combats premature aging—revives facial youth. Day and Night Cream. Complete, 10.00

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YOUTHIFYING HAND CREAM—whitens, softens, beautifies the hands—overcomes redness and signs of neglect—gives you young, charming hands! . . . 1.00

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Powder Base—CREAM OF LILIES (1.50) or WATER LILY FOUNDATION (2.00)—exquisite, protective. Keeps make-up fresh looking—adherent. *Finishing Touches*—ENCHANTÉ POWDER—gossamer fine, flattering, smoothly adherent (3.00)—or WEATHERPROOF POWDER—in the new Porcelain Natural and Ivory Rachel. 1.50. ("Special" 5.50). ROUGE (en creme or compact) Red Raspberry—Red Geranium—Red Coral (1.00). LIPSTICKS, youthful, indelible, nourishing—ENCHANTÉ 2.00; AUTOMATIC, for sports, 1.00. Iridescent EYE-SHADOW 1.00. PERSIAN EYEBLACK (Mascara)—in approved shades . . . 1.00.

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Of all servings the Calavo Halfshell is the favorite—a salad correctly eaten with a spoon. Cut fruit in two; place half on bed of lettuce. The dressing should be light and sharp—to accent flavor, not augment it. A little lemon juice and salt is the preference of many. It is the aristocrat of dinner salads—or a luncheon in itself, satisfying, energizing, yet "light."

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Send coupon now for complete, *free* book of recipes and service form. It explains the importance to adults and children of the Calavo's fruit vitamins, minerals and natural oils (93.8% digestible).

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You may send me *free* "The New Calavo Hostess Book."

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DÉBUTANTES—ENGLISH AND AMERICAN

(CONTINUED FROM PAGE 59)

marvellous" in the revival of "The Admirable Crichton"; the new Jack Buchanan show is "too marvellous"; Rosemary looked "too lovely" at her dance last night; Richard is "too marvellously funny" for words; Brenda knows some one who *actually* knows Leslie Howard—she says he is *too* marvellous—actually—actually—actually too marvellous—actually!

THE GREAT DAY COMES

Rhoda is given her coming-out dance. There are lengths of red carpet laid to the curb in Belgrave Square, red-and-white striped awning, a lot of gold chairs imported for the occasion, a lot of bullet-hard cold chicken, ice-creams, and a good deal of champagne, and smilax and roses entwined in loops on the buffet, and silver candlesticks and silver urns, and the fireplace is filled with wired flowers, and there is a terrific crush on the staircase. The doorways are impregnable. A monotonous din from the band, and, in the *Times*, the next morning, there is a list of the guests in minute print, stretching the whole length of a column. So Rhoda is launched, and her first season goes by in a flash, with a routine of lunches and matinées, dinners and dances.

The average débutante has an allowance of about five hundred pounds for pin-money, and she has about six evening dresses, which are trotted out in turn. Rhoda settles down, blushes less often, discovers what she is about, acquires a poise and a certain amount of sense, and arrives at the stage that the American débutante has already reached at the age of eighteen. But let us leave the delightful creature, having gone in a picture hat to the Ascot races, which were "too marvellous," and to the Goodwood races in another picture hat, which were also "too marvellous." Now, at the end of summer, she is travelling to Cowes for the yachting, and we switch to the American débutante—who wears a sophisticated dress from Augustabernard and who is as different from her European counterpart as root beer is from beer. The truth is that she has been out since she was thirteen.

The English girl is entertained by her mother's friends in London. Even though she may live in the depths of the country, know few people during her short season in London, and have no dance given in her honour, she is unquestionably and automatically a débutante. For the term, though vague, is as rigid in its vagueness as it is technical in America. No longer are lists of guests to be bidden to the dances supplied upon payment to hostesses of those possessing the necessary credentials. In most cases, even entertaining on a large scale is done in a strictly private, friendly, and informal way, and a girl well born, even if poor, is assured of every privilege.

In America, even though the girl and her mother consider that the whole routine is the bunk, it is necessary to conform to the definite formalities in order to enjoy the title of "débutante." She must, in fact, be put through the mill. There are no charming, vague "country cousins" in America, for,

in a social sense, the country does not exist; every girl must go through a ritual of the social life of the nearest big town. Thus, she is known, or not known, in the routine of Philadelphia, Boston, Saint Louis, Pasadena, or Chicago, where, though the details may be different, the essentials are the same—the same few ladies are daily caught by the columnist gossips, looking enchanting at a soirée in deep rose-pink or at a bridge tournament in a new shade of water-green. But let us describe a young girl who is brought up in New York City.

When she is five years old, her mother pens a note to Miss Robinson asking her to allow her offspring to join the dancing classes, an absolutely essential first step in a social career. In a vast, echoing room in the Plaza or Saint Regis Hotel, Miss Robinson, who has taught generations to be delicate and dainty on the dance floor, beats time with her fan—an erect master of ceremonies, with high collar, formal coiffure, kid gloves, and lorgnettes. "And one and two; and one and two." The children are learning the fox-trot, a less "hot" dance than the one they will learn later on or that they will see at Connie's Inn. "Now children, and one and two." "That is finished dancing, when they dance accurately, like that." The end of the dance. "Now children, don't run to your seats. Some of you are sitting very badly." The drummer begins again. The boys in Eton jackets get acquainted with the technique of cutting in. They bow gallantly to their partners. The little girls learn to curtsy. Miss Robinson taps her fan. It is her big moment now. "Now stand tall. Come children—the waltz."

SOCIAL PRELIMINARS

The first big social occasions take place when the child is thirteen and, with two schoolboys escorting her, attends the Junior Holiday Dance, Miss Benjamin's Get-Together Dance, and Miss Robinson's. (There is a dearth of these indispensable young bloods, and how well they know it!) The dinner preceding the dance is apt to be a little sticky, because the children have not yet acquired a complete lightness of touch, and conversation does not flow freely, though the first shyness will have worn off by the time the sweet appears. At fourteen, there is a Senior Holiday Dance, very important, and this gives way to the Metropolitan dances, known as the "Met", and the Colony Dance.

By now, the child is successfully launched on the social seas. If she has not been invited to these dances, the ambitious mother, visualizing the told disaster ahead, will evoke the muses, wax poetic in her endeavour to launch her daughter, and write, "My little Susie is such a sweet and tender child, fond of birds and dogs, and is so joyous that she would love to join the dances." There is a committee that ponders deeply over whether Susie shall be permitted a chance or not. If Susie does "make" the Met, she is practically out of the woods, for it is almost certain that, in the spring, her name will be put up for (Continued on page 102)

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orative schemes than do Stevens Spreads. Their designs . . . formal, friendly, or quaint . . . bear the stamp of true artistry. ¶ Their soft, lovely colors blend most agreeably with other decorations. The very size of their patterns is adroitly scaled for large and small rooms. And in richness of texture, in perfection of weave, Stevens Spreads convey a sense of luxuriousness seldom associated with their modest prices.

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RAILWAYS OF FRANCE

1 East 57th Street, New York

SEEN ON THE STAGE

(CONTINUED FROM PAGE 56)

it should be. There are many funny moments, but there could be—and should be—more. Musically and visually, it is superior to "Of Thee I Sing," but as joyous entertainment far below it. Sam Harris sponsored both.

As Mrs. Meshbeshier, the wife of a policeman (according to "Face the Music," in New York, only the police possess great wealth), Mary Boland makes her musical debut. She simpers and coos and "plays dumb" delightfully, if somewhat repetitiously. A past-mistress of her craft, she extracts every iota of merriment from the rôle: an American Beatrice Lillie. George Kaufman, who staged the book, and Hart, the author, have given her numerous "good" lines, and she "puts them over" with full force. When she remarks seriously: "On a clear day, you can see me from Yonkers," and when, in the grand finale, all aglitter, she rides in seated on the head of a Gargantuan elephant, she is priceless.

J. Harold Murray, her co-star, sings with the poise and the "manner" that have won him a high place among contemporary polished performers in musical comedy. Andrew Tombes is an excellent foil for him, and a good low comedian in his own right. Katherine Carrington's radiant youth and eagerness are refreshing. Another recruit from what Mrs. Meshbeshier terms the "legitties," Hugh O'Connell, plays the wealthiest of the policemen with the same twinkle, emanating from an instinctive comedy sense, that made his moronic, nut-eating movie magnate in "Once in a Lifetime," last season, so richly amusing. Joseph Macaulay also contributes much. A dancing pair, Margaret Lee and Jack Good, are proficient, but their steps are much the same in all their numbers.

Despite its many faults, there is no doubt that "Face the Music" will be one of the major successes of the season. Indeed, it already is.

"THERE'S ALWAYS JULIET"

In the course of his three acts of duologue with minor interruptions, which John Van Druten calls "There's Always Juliet," Dwight Houston, the hero, says he must go to America, but will return in a year to take up the thread of his romance with Leonora. Whereupon she remarks: "You can't heat up a soufflé." That remark would be a sort of summing up and also an obituary to Van Druten's play were it not for Edna Best and Herbert Marshall. By a fascinating blend of talent, skill, and personality, they are enabled to keep such an unsubstantial puff-ball in the air and to give it the semblance of substance.

It is scarcely more than a succession of I-love-you—I-love-you-not moments, embraces followed by rejections. One instant, the two are holding each other close; the next, the room separates them; for, when Leonora's conscience or something reminds her that she met Dwight only five hours before, her British respect for the conventions sends her hurtling from his arms. A series of such scenes with practically nothing in between would grow tiresome were it not for Miss Best and Mr. Marshall; even with them, monotony creeps in occasionally

and considerably dilutes one's enjoyment. Yet, "There's Always Juliet," despite its tenuousness, has a charming gossamer quality that contrasts pleasantly with the heavy fare Broadway has been serving recently.

The young American architect on business in England is quite different from the usual American one encounters in English plays and fiction. They seem to be the Uncle Sam cartoons animated, beardless, and with ordinary trousers instead of the red-and-white striped ones—rangy, gauche, crude, embarrassingly generous, not-too-bright. Dwight Houston is none of those things. He is a young man who has grown up and lived in a civilized society. When he falls in love, he does not behave as the well-bred Britisher would; he is more impetuous, less self- and socially conscious. But his character, rather than his nationality, makes him that way. As Van Druten has written him and Marshall acts him, he is unmistakably American, but, in both argot and mannerism, they have adhered to the real and disdained the popular transatlantic conception.

Miss Best plays Leonora with her usual mellow vivacity—if such a combination be possible. At any rate, she comes nearer to it than any other current actress. Even in the moments when she "lets herself go," leaps upon the furniture, crawls along the floor, she is the well-bred girl in the throes of a mastering emotion. And the emotion masters her thus only when she is alone!

The two others in the cast are Dame May Whitty and Cyril Raymond. She plays Leonora's elderly servant who has tended her since childhood and, although still regarding her as a child, never fails to keep her place—plays her with telling restraint. Raymond overstresses the one scene allotted him. But so does the author.

"BLESSED EVENT"

One could play a pretty game with "There's Always Juliet" and "Blessed Event," now at the Longacre. They stand at the two extremes of comedy. Place Noel Coward's "Private Lives" between them, then figure out where they creep near to it, where they touch it, how far away from it they ever get. . . .

The hero of "Blessed Event" is the best known of the tabloid columnists. Manuel Seff and Forrest Wilson, the authors, call him Alvin Roberts and let that serve as a disguise, the only disguise. Around him and his achievements, they have built a dashing, rowdy, audacious farce that is also "good theatre" throughout. Wholly unscrupulous in a jolly way, it gives the audience the feeling of participating in the satisfying ceremony of administering a dose of his own medicine to the Master Gossip. No matter how avidly one absorbs the gossip, he rejoices in doing that. So "Blessed Event" should prove popular.

Roger Pryor plays the columnist with zest. He manages to make him not exactly the kind of person you would care to be intimate with, but likable, none the less, interesting, provocative. From the large supporting cast, Mildred (Continued on page 108)



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For 22 years the famous ruby-colored Odorono Regular has been used and recommended by doctors and nurses as the safe, dependable perspiration corrective. And now—

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It is more economical, too, for with the applicator there's no fussing with cotton or gauze—wastefully thrown away while still half saturated.

Underarm perspiration is more than unpleasant. It causes damage to clothes. It is offensive to those about you, even though you yourself may be quite unconscious that odor is present.

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With Odorono to protect you, you and your dresses stay dainty and fresh, you save money, and you keep your precious charm...wherever you go...whatever you do!

ODORONO REGULAR (ruby-colored) is for use before retiring, gives the longest protection of any product of its kind against perspiration and odor—3 to 7 days. 35c, 60c, and \$1—with applicator.

INSTANT ODORONO (colorless) is for quick, convenient use, at any time of day or night. It gives from 1 to 3 days' complete protection. It has the exclusive Sanitary Applicator—35c, 60c and \$1 sizes.



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You will ask yourself, when you see this quietly fleet and beautifully comfortable car—whose 101-horsepower engine performs its superb service on ordinary fuel—if at its price this new Hudson can possibly be as good as it looks. Please be assured, it is!



INFORMATION 101 horsepower at 3600 r. p. m. • Hudson speeds 85-90 miles an hour • Silent second speed 55 miles • Compensated inherently balanced crankshaft • Power dome anti-knock combustion chamber • Intake silencer and air cleaner • Duoflo automatic engine oiling • Thermostatic carburetor heat control • Labyrinthian oil cooling • Anti-flood choke • Triple-sealed oil-cushion clutch • Simplified selective free wheeling • Syncro-mesh transmission • Silent constant mesh second gear • Diagonal truss frame • Splayed rear springs • Twin neutratorne mufflers • Quick-vision instrument panel • Startix, automatic self-starter and anti-stall • "Tell-tale" oil and generator safety signals • Ride controls • Natural grip steering wheel • Arc-slide fastener pockets • Lateral spring seat cushions • Adjustable seats both front and rear • Full opening windshield with two-finger control • 14 sparkling new models with gem-like body colors and upholstery in new pastel shades • Fitments in ivory and silver finish

These, and an impressive list of other exclusive features at no extra cost, illustrate the completeness of Hudson 1932 standard equipment

LISTING FROM **\$995** F. O. B. DETROIT



PACEMAKER HUDSON EIGHT BROUGHAM—MAJOR SERIES—132" WHEELBASE—BRILLIANT EXTERIOR COLORS WITH COMPLEMENTARY INTERIOR PASTEL TONES—APPOINTMENTS FINISHED IN SILVER AND IVORY—\$1495 F.O.B. DETROIT



HUDSON
MOTOR CAR COMPANY • DETROIT



All for Beauty



Luxuria A BEAUTY FUNDAMENTAL

Facial beauty starts with a good skin. No woman can be really attractive without it, and no woman who possesses it can be called plain.

LUXURIA CREAM is the very foundation of a good skin. It melts deep into the pores at the touch of your fingers and removes every trace of dust and grime which spoils the clear whiteness of your skin.

LUXURIA does still more than cleanse. Its wonderful ingredients enrich and preserve the skin's own oils; whiten and refine the skin; keep it soft and smooth and youthful.

For A Complete Home Treatment:

LUXURIA—Cleanses, softens, refines. 40c, 75c, \$1.75, \$2.50.

SKIN AND TISSUE BUILDER—Makes the skin firm; smooths out lines.
75c, \$1.50, \$4.00, \$6.50.

EAU DE BEAUTE TONIC—Stimulates and brightens the skin. 75c, \$1.50.

BEAUTIFYING FACE CREAM—Imparts a clear, light, flower-like loveliness.
75c, \$1.50, \$4.00, \$6.50.

*For instructions in the home care of the skin write
HARRIET HUBBARD AYER, Inc., 323 East 34th
Street, New York, for the free booklet "All for Beauty."*

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS

By SALLY MILGRIM



Introducing the newer finger-tip length in a jacket-costume for spring. Introducing the fur collar that swoops around to give the effect of a cape. Introducing, too, the bow-shaped applique whose ends twist into a short, and high sash. The navy ground is nearly obscured by tiny white blossoms, which in turn serve as background for hydrangea-like clusters in navy and in French blue. With gray fox, and accents of dark and light blue.

MADE-TO-ORDER • READY-TO-WEAR

Cleveland
Chicago

MILGRIM

6 West 57th Street, New York

Miami Beach
Detroit

S H O P - H O U N D

(CONTINUED FROM PAGE 80)

your waist with a sash. Some satin pyjamas in lovely Chinese-red have a cowl neck and a short, loose jacket with three-quarters sleeves edged with a sablish fur. Bonwit Teller does the very feminine, chiffon, lacy sort of thing superlatively well. The things turned out of their own workrooms are charming and not to be found anywhere else. One Cadolle model that got me was of plain blue satin, cut with a circular skirt, with cape sleeves banded with chinchilla. For the spring, there are lots of simple little pyjamas with short sleeves, of printed silks.

• You've heard of the Party Factory up at Saks-Fifth Avenue. This has, in the last few months, been swelling, even as the acorn into the oak, into a department that knows pretty much all there is to be known about children. Mrs. Snyder, its guiding light, spent last year in Vienna, and it was no loafing year. She studied child psychology all the time she was there. She watched the little Viennese children play with their educational toys and love it, what's more. And she came back bursting with important information. If you go to the Party Factory, it can do more than give a bang-up party for your child; it can give you advice on schools and kindergartens, explain the idea behind the very modern ones—and this means those both here and in Europe. This department will advise you on governesses, too, and child study experts, nurses, even chaperons—and procure same for you. It is a very complete service, and one of the most useful aids is the year-to-year help on bringing up your child. The books and magazines your child should be reading will be sent to it at school or camp; out-of-town visitors to New York will be aided in choosing the plays to take their children to, where to buy clothes for them, who would be a good dentist to see. Or, if your children have an artistic or literary turn of mind, the service will suggest the best places to take their little sketches or poems for valuable judgment or public presentation.

• I can not keep from telling you one more bit of news of Miss Penn, the bag lady you have heard so much about from me. She has, for spring, three new bags that don't look like anything else I have seen. To wit: a large oblong bag of diced grain leather with a black enamel frame and a black lining; a white pigskin envelope that has a slide compartment for cigarettes concealed in its black lining; and a smooth white calf bag, made like a paper-bag so that it opens out square, having brown straps and a brown lining. To go with dark spring clothes, these would be unbeatable.

• Of all the good hat shops that positively abound in this city, there is none that pleases or excites or impresses me more than that called Salinger. It seems to me that every hat in that place has a certain something nearly impossible to find. They all look so terribly like themselves and nothing else, if you know what I mean—most hats look like a number of other hats of the same type, which

is a long-winded way of saying that these are individual hats. Shall I tell you about a few, so you will see what I mean? There is a Mado dark blue felt hat that has a red band around the crown and another band of red coming straight forward over the top of the crown and ending in a red tassel in the middle of the front, which gives a sort of Roman helmet look. Then, there is an infinitesimal black straw beret, beautifully cut, with a little bow and tag of black and chartreuse on one side, high up. Next, I was mad about a black straw sailor, with a brim and a bunch of yellow acorns over the right eye. A black hat of terribly rough straw with a cuff brim tipped madly on one side of the head was trimmed with a red ribbon tied in two little bows on the high side. Then, there is a miracle of a beret, a tiny thing of black mesh, wreathed with dark red carnation leaves and a tab of black ribbon at the back. This shop has, also, the Talbot cap made all of white narcissi, with the flowers soft and unvarnished, and covered with a sheer black veil. Anyway, you should get what I mean by now; it's the kind of place you can't possibly leave until you have seen everything.

• Stern has some new luggage you should hear about. If you're going anywhere, you will want it for yourself, and, if you can't afford to budge out of your house, it may make you weep a few nice, self-pitying tears. Anyway, the first object of my admiration is a wardrobe hat-box made of wood—yes, wood—right on the surface, where you can admire its grain, and this is a very good and new idea, seeing most bags have wood underneath the leather anyway, and why not let it show? It's pretty. Then, a suitcase of a satin-finished cloth with a pencil stripe in it, in black, with three "identification stripes" embossed very decoratively in its middle and those things called extension ends.

• I seem to hear that, to me, mournful sound, the ringing of wedding bells somewhere in the distance. Why do people feel they have to get married? But they do. All right, I resign myself. I don't approve, but I say nothing. Go ahead. Get married, and don't say I warned you. I am even magnanimous enough to give you a piece of perfectly wonderful advice. If you are contemplating a wedding of the slightest magnitude, and even now are shaking a bit in your shoes at the prospect of endless fittings and interviews and florists and caterers and sextons and awning men and who not, don't feel you must undergo all this Chinese torture. For there is a remarkable institution called the Wedding Embassy, which takes all these tasks off your hands and attends to all the dirty work. All you have to do is get married; they can't do that for you. But no haggling, no telephoning for appointments, just a peaceful unhurried set of days, with the Wedding Embassy doing everything and only submitting it to your approval.

• To turn once more to new hats for spring, there is not to be forgotten the shop of (Continued on page 102)

At the lowest price in history—The matchless beauty
of famous **GORHAM** *sterling*

Craftsmanship famed for 100 years
 created these patterns . . . now the
 cost is from 25% to 33⅓% less

SHAMROCK V

HUNT CLUB

SINCE last year the price of all Gorham's sterling patterns, both flatware and hollow ware, has been reduced as low as 33⅓%! Not in all history has this famous silver cost so little!

At these incredible prices you may now choose classic Etruscan, whose delicate beauty is based on the perfect proportions of ancient Greek design. Or lovely Fairfax, whose graceful Colonial lines harmonize equally well with any decorative scheme. Both are owned by many prominent hostesses.

You may have modern Hunt Club, proudly used by the Masters of Fox Hounds of some of America's great hunt clubs as well as in well-known private houses. Or, perhaps you prefer the new Shamrock V, named in honor of Sir Thomas Lipton. Brides of the smart world adore this charming pattern so perfectly suited either to fine period rooms or simple apartments.

Whichever Gorham pattern you select . . . it has been created with the artistry and skill that have made the Gorham name famous for over 100 years.

Add to the distinction and beauty of your table now. Authorities in the business world agree that an increase in bullion prices may come this year.

Prominent Users
of famous Gorham Sterling

MRS. GEORGE AUBREY ADAM

MRS. LOUNSBERY ALEXANDER

MRS. JUNIUS HENRI BROWNE, JR.

MRS. NATHANIEL S. CLIFFORD

MRS. STANHOPE SCOTT GODDARD

MRS. BURGOYNE HAMILTON

MRS. DAVID HUYLER

MRS. WILLIAM LAWRENCE KING, JR.

MRS. PRICE POST

MRS. J. CLYDE ROGERS

MRS. A. MATLACK STACKHOUSE

MRS. SAMUEL RINN WINSLOW

■ ETRUSCAN, one of the best loved sterling patterns ever made. This is the pattern used by Mrs. William Lawrence King, Jr. Now six teaspoons for only \$6.50. Illustration is four-fifths actual size.

■ FAIRFAX is famous for its perfect expression of Colonial simplicity and charm. Mrs. J. Clyde Rogers is one of many prominent hostesses who own this lovely silver. Now six teaspoons cost \$6.50.

■ SHAMROCK V is a bride's favorite. It is beautifully proportioned and graceful. Shamrock is used aboard Mr. H. Edward Manville's sumptuous yacht, "Hi-Esmaro." Now six teaspoons cost only \$6.00.

■ HUNT CLUB, designed with modern simplicity, is the most sought after of any Gorham pattern of recent years. Used by Austin H. Niblack, Esq. M. F. H. of the Onwentsia Hunt. Six teaspoons cost \$7.50!

Gorham
 Exquisite matching dinner services in ETRUSCAN, FAIRFAX, SHAMROCK V and HUNT CLUB patterns can also be bought at attractive reduced prices.

THE CANADIAN ROCKIES

(CONTINUED FROM PAGE 82)

and good horses invite to rides as mild as a Central Park canter in May. Indeed, it is not at all necessary to wear hobnailed boots and prepare to pick up one's remains at the bottom of a thousand-foot precipice in order to enjoy this world of snow-topped peaks, hidden lakes, shining glaciers, rivers slipping in and out between barriers of rock, and wild flowers flaunting impertinent flags of colour under the very noses of the most forbiddingly icy peaks. For the Canadian Government has laid out hard roads leading within view of many wonderful pictures which formerly only the bold explorer knew.

It is true that some of the savagery worshippers resent the advent of civilization. One man from an Eastern city, who had run away to rough it each vacation, was caught growling over his Rockies like a dog over his bone.

"We don't want a lot of women along, screeching, 'What an adorable mountain!' 'Oh, the darling glacier!' We men want our territory left to us, to camp and fish in, to take our morning constitutional across a glacier and back, to enjoy shooting without any danger of hitting a Paris hat by mistake for a deer's head. And that's no pun, let me tell you!" he added.

It chanced that a map of Alberta lay on the table before us—Alberta, vast and varied, with the Rockies piling themselves into a long, invulnerable wall, on and on, through it and beyond. And, a few microscopic dots of civilization upon that vast surface lay Banff, Lake Louise, and Jasper—mere dots of civilization upon a stretch of wilderness.

UNADULTERATED NATURE

"Now, see here, young man," I said, "look at that map. In and around those three dots centre all the (to you) objectionable feminine luxury there is. The rest of the map is yours—yours in which to wear your old, appalling, mud-bespattered clothes. Yours in which to battle cutthroat and bulltrouts, to lure goldeye, pickerel, and pike. Yours in which to pit your wits against those of the moose and caribou, the deer, mountain sheep and goat, grizzly and black bear, to say nothing of the smaller, but no less wily duck and goose, coot and snipe, partridge and prairie-chicken. Kill 'em, if kill you must. Take your hunting-guide, your pack and horses, your camp equipment and provisions for as long as you want, and hide yourself in mountain wilds where no French-heeled foot would dare go. Or, if you prefer, engage one of the expert Swiss guides imported for the purpose and do a few thousand feet of perpendicular ice by way of daily dozen. Fall down and break your crown if you want to, Jack, but, for heaven's sake, let Jill, who doesn't choose to come tumbling after, sit comfortably in the car while it takes her past some of the most superb scenery on the North American continent. Don't park the poor dear on Long Island every summer of her life, delightful though Long Island may be; bring her out here for a change and let her enjoy what you are enjoying, though after her own less aboriginal manner. She can't

possibly get in your way—you can escape civilization and her by a several-hundred-mile jump in almost any direction."

He did take her, as a matter of fact, and the ending was as happy as that in the story-book. Jill stopped in a lavishly equipped hotel, while her husband, in mackinaw and boots, angled and trolled, shot and climbed to his heart's content. She swam in a carefully appointed swimming pool, sometimes in warm sulphur water under an open sky, where radio-active springs of high therapeutic value give forth a million gallons a day, or in pure water pools with her children wading at the shallow end.

And what a vacation it is for children! Launch trips on the lake and learning to ride a Western horse filled their days. The older ones took to the saddle like young Indians, sticking there as if they couldn't be unseated, at the same time riding with that flexible, rhythmic sway which is born in the native. Next summer, Jill says, she is going to send her two children to a dude ranch not far from Calgary, where they can learn the way of the broncho, divide their time between riding the range and going off on camping trips, and come back the colour of a brown prairie.

PICTURE COUNTRY

As for her, she loves best the drives that weave through unforgettable pictures. Leaning back in her car, she lets her mind stretch out to meet the greatness of this majestic world. Flowers are her hobby; suddenly a field of wild yellow poppies swings into view, their polished petals giving back the sunshine. The Rocky Mountains boast over five hundred species of flowers. Now and then, there is the sapphire flash of a mountain bluebird, or the whirr of a hummingbird; a chipmunk, a bighorn, or deer may be surprised as the car turns a sudden curve. Again, the car meets a group of Stony Indians, gorgeous in their beadwork, their headpieces of waving feathers and ermine tails, or runs into the quick blaze of hurrying scarlet, the ring of hoofs, that mean Canada's Royal Mounted Police.

The shadows of peaks lengthen. Her chauffeur knows her tastes, and he guides the car over an easy stretch that brings up at one of the rustic but luxurious tea-houses which perch here and there. And here, resting and dreaming and sipping her Orange Pekoe, she watches the day wane over summits shot with opal colours as the sun strikes their snow. They are the sun strikes their snow. They are purple, sapphire, indigo in the shadow; soon they will burn forth in the conflagration of sunset, and later, hoary and aged, they will sink into the night.

"Men of old went up into the mountains for power to bring back to the job in the valley," murmurs Jill. "Yes—there's no escaping difficulties, whatever one's life. But if the biceps of one's soul feel empowered to tackle all of them and conquer, isn't that enough?"

And, with a glorious stretch, as if she were feeling her spiritual biceps and finding them in the pink of condition, she turns towards New York.



RHODES . . . TRIPOLI

MEDITERRANEAN COLONIES OF

ITALY

FOUGHT for by a thousand nameless, forgotten captains—sold up by the Saracens—betrayed by adventurers and Kings . . . Rhodes remains unviolated despite her scars, a monument to days when the bearing of arms was a holy and consuming flame.

Come this year! And see Tripoli too, which the same stern Knights ruled for a time. Once a nest of pirates . . . it is now a flowering oasis-town of minarets and flat roofs. Come for the Samples Fair of Tripoli—open until May 12th—and mingle with connoisseurs of the world at an event of prime cultural and commercial interest. Reduced transportation rates are in effect for the duration of the Fair.

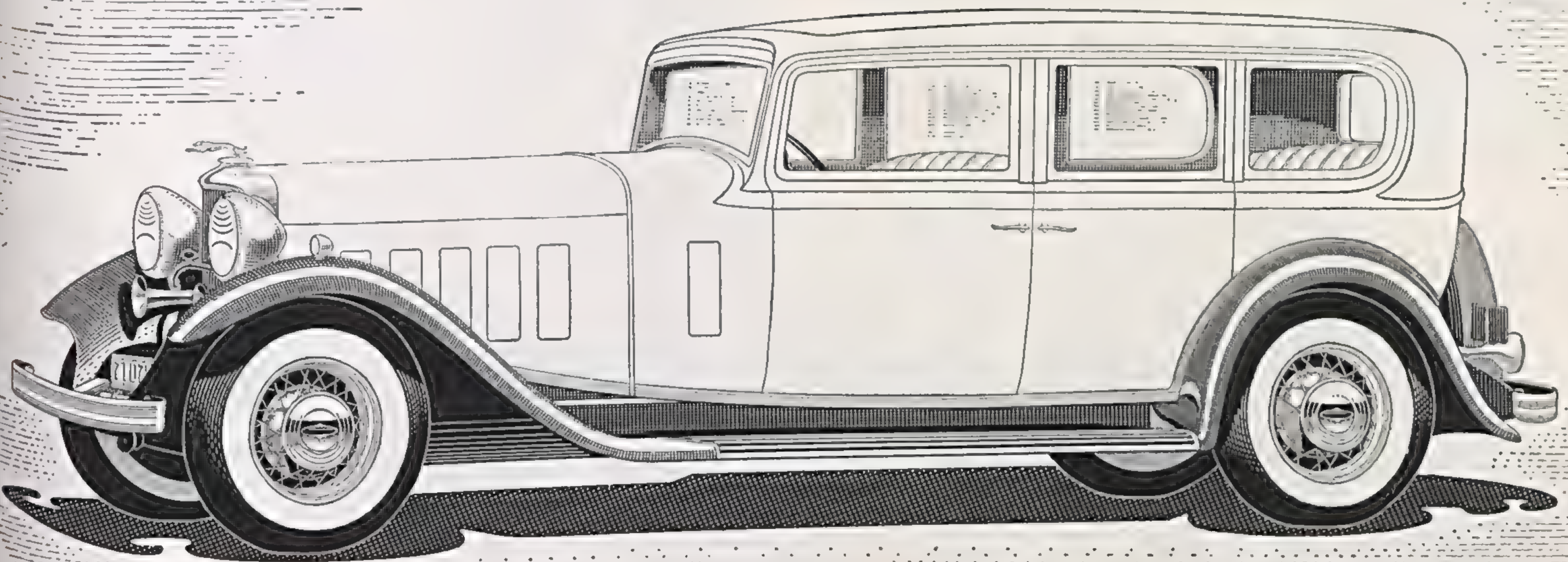
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ITALIAN TOURIST INFORMATION OFFICE
Squibb Bldg., 745 Fifth Avenue, New York City

T H E L I N C O L N

12



THE LINCOLN V-12—7-PASSENGER SEDAN

To those familiar with fine motor cars the Lincoln name carries with it a meaning of unique significance. Unwavering adherence to the highest principles of manufacture has earned for Lincoln the intense loyalty of many thousands of owners who desired the ultimate in automobile transportation. In the V-12 cylinder Lincoln the traditional ideal of its maker—a motor car as nearly perfect as it is possible to produce—now finds a more complete expression than ever before. The V-12, with twenty-five custom and standard body types, is priced at Detroit from \$4300

Engine of 12 cylinders cast in two blocks and set at a V angle of 65 degrees to give out-of-step firing and insure smooth operation. Three-point suspension mounted on rubber. Brake horse-power, 150. Bore and stroke— $3\frac{1}{4}$ x $4\frac{1}{2}$. Dual down-draft carburetor with special intake silencer and air cleaner. Exhaust pipe carried forward of

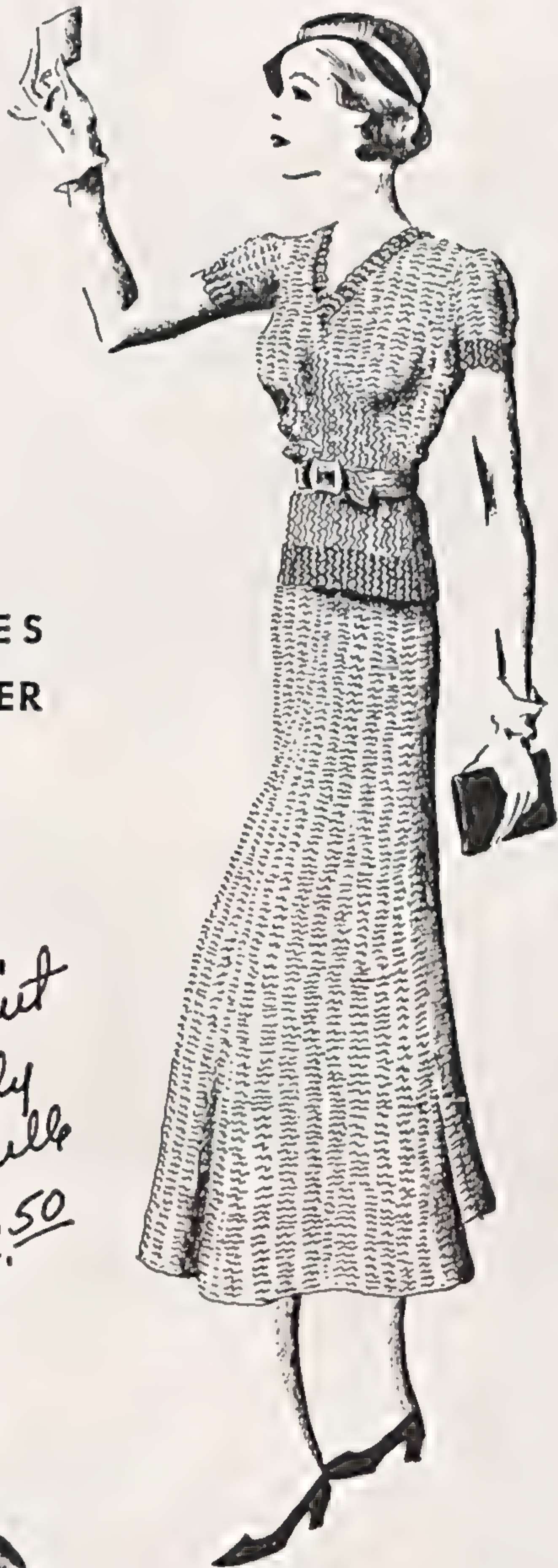
and below, engine keeps heat from front compartment. Silent camshaft drive chain with automatic adjustment, requiring no attention. Free-wheeling unit controlled from instrument board operative in all forward speeds. Transmission equipped with a special synchronizing unit to facilitate gear shifting. Quiet helical second-speed

gears. Wheelbase, 145 inches. Tread, 60 inches. Brakes equipped with vacuum booster. Safety glass throughout. Thermostatically controlled radiator shutters and hood ventilators. Springs semi-elliptic—rear, 62 inches; front, 42 inches. Steel-spoke, one-piece demountable wheels, diameter, 18 inches, with $7\frac{1}{2}$ -inch tires.



PECK & PECK

CHENILLES TO CONQUER



*Two-piece suit
in a lovely
lacey chenille
yarn - \$22.50*



*Hat of Ostrich
Feathers with a
flattering braid
line - \$10.-*

FIFTH AVENUE, NEW YORK

WHITE PLAINS
DETROIT

CHICAGO
MINNEAPOLIS

BOSTON
ST. LOUIS

NORTHAMPTON
PHILADELPHIA

S H O P - H O U N D

(CONTINUED FROM PAGE 98)

E. S. de Laigle, whose hats have the dash and gaiety that you heedless young people with spring fever seem to demand. Such hats, I mean, as a soft brown straw beret, which is draped in such a way as to be entirely on one side of your head, with a little veil on the off-side. Or that wild little hat of rough black straw that has a turned-back cuff of the straw, like a certain kind of Chinese hat, and a striped black-and-white ribbon running along its crown and ending in a loop over one ear, simply made to go with a waisty little suit. Another suit hat, which should be worn by young people of chic, is a navy-blue felt with a bulgy crown and a simple band and bow of white linen, but having all the air in the world. These have a personality very difficult for this lame-tongued old Shop-hound to describe, but perhaps you will understand when I tell you that Mr. de Laigle always tries to make his hats absolutely uncopiable. Well, they're uncopiable, all right; they have Something.

• There is a shoe shop, a very swell shoe shop, the products of which are all custom-made, called Edouard, which you certainly ought to look into.

Of all the enchanting foot-coverings that are there, what most distinctly sticks in this poor, bedazzled memory of mine is a pair of evening slippers. I may say that there is so little to them that you could hardly see them at all if it wasn't for the fact that they are chiefly rhinestones. They consist of a heel of rhinestones, a sole, and a few slender straps of rhinestones mounted on flame crêpe de Chine. This shoe may be considered as the Ultimate Minimum, and so intoxicating it is! Edouard's also made a pair of bridal slippers for Miss Cynthia Pratt, which were lovely: pumps, made entirely of delicate real white lace.

• There is a certain kind of hat you just can't get. That is, I didn't think you could, until to my joy I found that De Pinna has it. It is the riding-hat type of thing, but with a shallow crown and fairly narrow brim, made as plainly of felt as a man's hat, and you ought to be able to get it in any colour. It's not a hat that has anything to do with fashion, but, unless I have one or two of them for the rain and for the country, I am wretched. But here's where you can get this indispensable, classic hat, and I am happy again.

DÉBUTANTES—ENGLISH AND AMERICAN

(CONTINUED FROM PAGE 96)

the Junior Assembly Subscription Dance, the most important event of her career. She is put to the final test on the first Friday of December, when she is presented or is not at this dance.

To be a fully qualified American débutante means a gruelling existence. Besides the glut of parties of every sort and description, committee meetings, the incessant sittings for her picture, the interminable telephone calls, she is a member of the Junior League, which necessitates her passing examinations, being interested in welfare work, and knowing how to wash a baby. She must write papers on her views of social welfare, and her popularity is gauged by many definite outward and visible signs. She must be seen wearing the flowers of her escort's college at all football games. She must have a "swell" time at the Yale Prom. It is her business to be a popular success, and, to achieve this aim, she must acquire a definite personality, learn how to make the best of her appearance, and know which is her best foot to put forward, in order to be entertaining. She must be perpetually chased by the stags. She must give her partner confidence to steer her to the corners or the centre of the ball-room floor, so that the other stags will realize that her partner has not maneuvered her in an obvious position to be easily cut in upon.

By now, this young person is capable of facing these problems unflinchingly, for she has been in training for this racket since she was a child, and, fortunately for her, since she was first out of swaddling clothes, she has been treated as a human being and an equal, not as a mad thing, a baby. (In England, there is a jolly sight too much baby talk for young people. At thirteen, the American girl has her tactics perfected for dissuad-

ing bores. At sixteen, she wears a long satin dress and dances cheek to cheek with her boy friends. At seventeen, she wears earrings and is extremely blasé about the equivalent of Gerald du Maurier, and there is no subject upon which she can not talk with, at any rate, "bogus" wisdom. She has acquired great chic, is beautifully dressed, with immaculately manicured nails and perfectly cut shoes that show off to the best advantage her delicate ankles.

And now, let us end with a few comparisons. The American débutante waits for the young man to open the door for her. The English débutante makes a fumbling pretence of opening it herself. The English girl moves badly and smokes with apparent difficulty. She is apt to sit gawkily in an armchair; perhaps, her calves are pressed against the seat to look twice their width. Many English débutantes are rather clumsy with rouge, and there is a possibility that they may have a penchant for sashes, lace berthas, and pale rosebuds! Many Americans, to European eyes, look lividly pale. The English girl is more domesticated.

But soon all that we are saying may go for naught! The changes during the past year have been great, and the "after-the-slump" débutante is such an improvement on the "boom" débutante that she is scarcely recognizable as being of the same stock. She is more kindly disposed towards humanity, more lenient, grateful, and appreciative. The English débutante is buckling under and working in a dress shop with great enthusiasm. And, instead of rushing madly at the three-years-ago pace of two hundred m.p.h., the American débutante is now busy knitting a blanket or scarf, which she will tell you with pride is being made especially for an unemployed baby.



Remove *Film* to fight decay!

Film coats all teeth unless removed. It attracts germs and glues them to enamel. A new material has been discovered that removes film thoroughly . . . safely . . . gives higher polish to enamel.

BACTERIAL PLAQUE, the medical journals call it—meaning a germ-laden coat. We call it **FILM**. That's what it is—a gelatin-like coating, dull and discolored. You can see how it hides the pearly lustre of teeth with an ugly mask.

But what you can't see is that **FILM** serves as an incubator—nourishing the germs associated with decay and other troubles. **FILM** attracts these germs and glues them tightly to the teeth. There they produce acids that first dissolve enamel, then attack the softer part beneath and finally reach the nerve.

That's why the first step in fighting decay is to remove destructive **FILM**. And for this job

Pepsodent laboratories have recently made a notable discovery.

A new cleansing and polishing material has been developed. In removing **FILM** it stands unequalled. What's more, this new material is two times softer than the one most commonly used in other toothpastes. Being softer it is absolutely *safe*! Safe for the softest children's teeth. Gentle to tender gums and tissue—smooth as velvet.

This new material polishes enamel to higher brilliance. It restores teeth to natural color. In Pepsodent it preserves the beauty of lovely teeth—and safeguards them from toothpastes that may injure tooth enamel.

1. Remove film—use Pepsodent toothpaste every morning and every night.

2. Eat these foods—

In fighting dental troubles build up natural resistance. That is done by eating certain foods. See the suggestions at the right.



3. See your Dentist—

at least twice a year. He can detect trouble just beginning. He can stop it then at small expense and no discomfort.



Amos 'n' Andy brought to you by Pepsodent every night except Sunday over N. B. C. network

USE PEPSODENT TWICE A DAY—SEE YOUR DENTIST AT LEAST TWICE A YEAR



"TO HAVE AND TO HOLD"



To THOSE who could not be present at your marriage, your invitations and announcements must stand for the beauty of that event. They should be as authentic in every respect as the pageant of the wedding itself. You will be a little dismayed at the number of unforeseen matters which must be decided with unquestioned good taste when your invitations are ordered. The spelling of a word, the writing of the hour, the inclusion or omission of some slight detail . . . on all of these a definite procedure has been established. If it seems worth while that your wedding stationery shall conform to the approved practices of an informed social world, you will do well to select Linweave papers. They are endorsed by the highest authorities on weddings and social usage, Miss Brennig of the Wedding Embassy, and Emily Post, the author of "Etiquette." And for the many little perplexities which will certainly arise, may we offer you a copy of "The Etiquette of Wedding Invitations and Announcements" . . . a thirty-five-page booklet recounting all the customs that good taste sanctions and convention demands. Write to "Linweave," 270 Broadway, New York City. (A charge of ten cents is necessary to cover the cost of mailing the booklet.)

THE FINEST STATIONERY IN AMERICA TODAY IS IMPORTED UNDER THE LINWEAVE WATERMARK



MAURICE BRATTER

This shows in detail the design of the silver used in the photograph on page 72—a design simple and restrained, yet with an elegance that makes it fitting for any table

FOR THE HOSTESSES

(CONTINUED FROM PAGE 73)

Thickly Sliced Sturgeon
Celery and Radishes
Poached Eggs, Served on
Sliced Spanish Onions
Baked in Cream with
Grated Parmesan Cheese
Fried Tomatoes Popovers
Field Salad
Fresh Fruit Compote
Coffee

Kedgeree
Noisettes d'Agneau
Petits Pois, Sweet Potatoes Frites
Asperges Froide, Sauce Vinaigrette
Riz Impératrice
Gâteaux
Fruit
Café

Mrs. Cameron Tiffany has famous spring lunches in the country, when thirty people or more gather under the trees or in the house, and the food is served buffet fashion, with lazy-susans holding the hot dishes and the guests seated at little tables. No matter how the menu varies, there are three things that always appear, the vegetables in mayonnaise and the green salad, which seems to satisfy every one's preference in salads, and the *pots au chocolat*, which every one adores. The recipes for the clams and the Tarte Normande are given at the end of the article.

Clear Soup in Cups
Clams, south side—Tarte Normande
Grilled Chicken—Scalloped Potatoes
Cold Ham
Vegetable Salad in Mayonnaise
Lettuce Salad, French Dressing
Strawberries in Whipped Cream—Cake
Pots de Crème au Chocolat
Coffee

Mrs. E. Gerry Chadwick, who serves delectable food in one of New York's most charming dining-rooms, may offer her guests the following spring menu.

Thin Chicken Gumbo
Small Fish Balls with Thin
Hollandaise Sauce
Individual Lamb Fillets Larded with
Bacon
Celery Brasse au jus
String-beans
Lemon Jelly Ring filled
with fresh cut-up fruit, garnished with
fresh strawberries
Sponge-Cake

CLAMS—SOUTH SIDE: The clams are minced very fine, stewed in cream, and served on toast.

TARTE NORMANDE: This is a custard, seasoned with salt and pepper, filled with small pieces of crisp broiled bacon, and baked in a straight-edge pie-crust.

Miss Anna Sands has a chef who has been delighting her guests with new and epicurean delights for twenty years, and this is one of his triumphant menus. The kedgeree, apparently the simplest thing in the world, takes a lot of skill in the making, and the way it should be done is to be found appended at the end of this article.

KEDGEREE: The rice is boiled, and almost any kind of cooked fish can be used, but cod is preferable. The yolks of hard-boiled eggs are chopped fine, and the fish is chopped, each separately. These are mixed together, and salt to taste is added. Melted butter, seasoned with curry to give it a fillip, is mixed with the ingredients.

Beware Of Smoker's Teeth



HOW DR. BÖST, CONDUCTING A SCIENTIFIC RESEARCH, DISCOVERED THE IDEAL TOOTH PASTE

THERE is an accepted saying, old as the hills, that "smoking is bad for the teeth." It is like saying "eating is bad for the health."

Both have their effect on the teeth. Eating certain foods has a discoloring tendency of one kind. Tobacco smoke has another. Millions of men and women of refinement are enjoying their smoking, selecting tobaccos and blends with real discrimination.

It is distinctly a polite habit, and a soothing one, of great comfort in these rapid-moving days.

Dr. Wm. Dale Böst, Doctor of Pharmacy and Pharmaceutical Chemist, who has achieved eminence in many lines, after discussing the matter with hundreds of smokers and manufacturers of cigarettes and cigars, determined to make a thorough laboratory research, and compound, if possible, a tooth paste which would cleanse and sweeten the mouth

after smoking and quickly and surely remove tobacco as well as all other stains and films. There was definite need of such a dentifrice.

It must do this by the gentlest methods, without abrasives or acids which would work injury to enamel or mouth membranes. Such a work, carried out successfully, he was assured, would be a priceless boon to smokers.

Concluding his research, Dr. Böst, discovered by exhaustive tests that he had been completely successful in producing:

- (1) A tooth paste which would readily remove the stain of tobacco, or any other organic substance, and even many inorganic stains.
- (2) A pure, wholesome tooth paste, free from any injurious ingredients whatever—a positive tooth preserver, beneficial to gums and membranes.
- (3) A counteractant for mouth acids and a breath sweetener—an ideal mouth cleanser.

MAKE THIS STARTLING TEST!

Blow tobacco smoke through your handkerchief. It leaves a brown stain. Cover stain liberally with Böst Tooth Paste, then brush it briskly, and—the stain disappears!



INTRODUCTORY OFFER

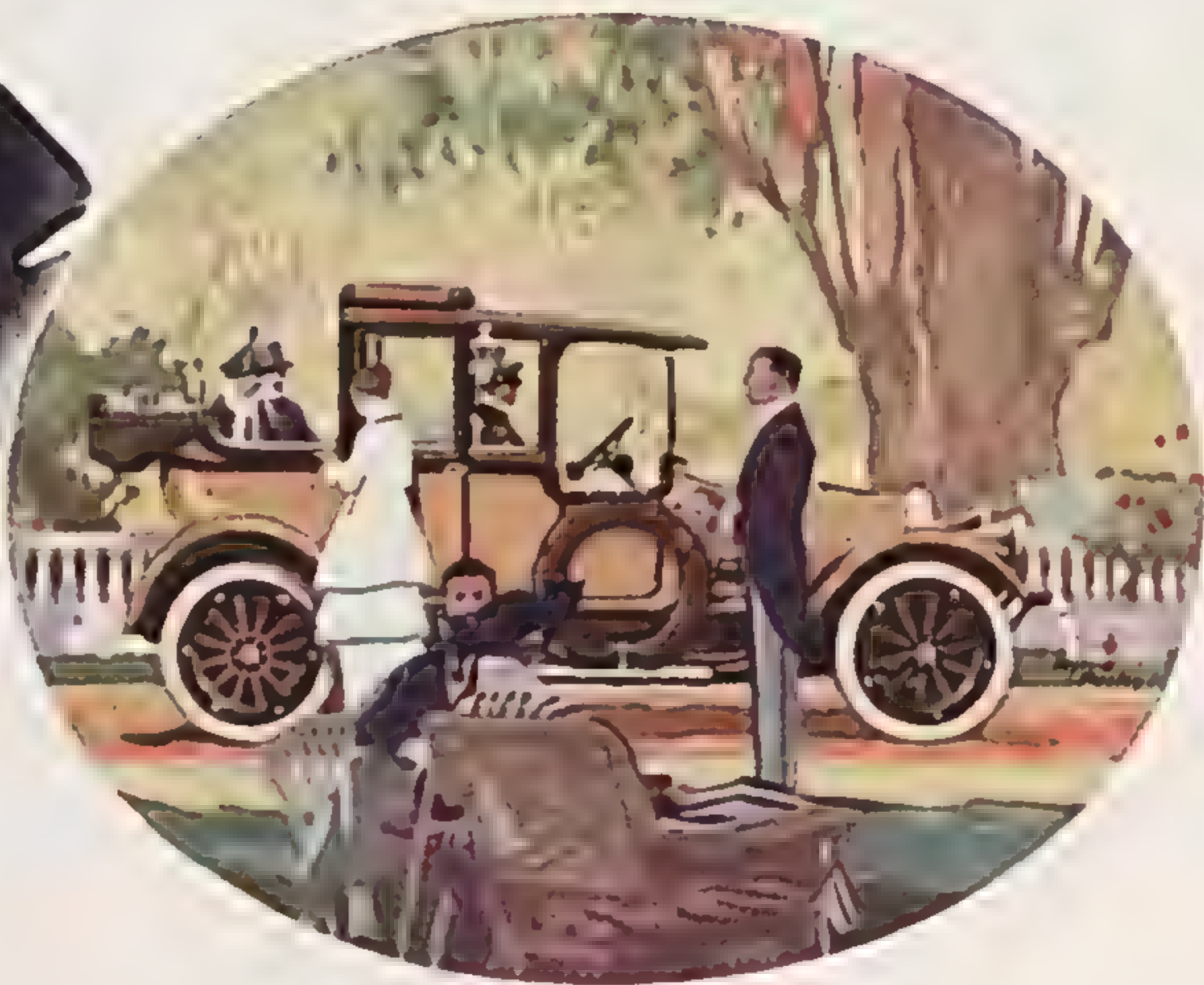
Send 10 cents for week's supply to Böst, Inc., Dept. V,
9 East 40th Street, New York.

NAME _____
ADDRESS _____
MY DRUGGIST IS _____

PIERCE-ARROW



In 1915, the Pierce-Arrow illustrated in miniature was the accepted fine car of that day. Today's Pierce-Arrow shares the same distinction . . . with the added quality of being the greatest fine car value. The model shown is the Club Brougham Twelve, priced at \$3650, at Buffalo.



Product of This Searching and Sophisticated Hour

By reason of its singularly compact, self-contained facilities of fine car manufacture, Pierce-Arrow took early advantage of today's lowered commodity costs . . . and so was first to express new and markedly higher values in quality Eights and Twelves.

The new Pierce-Arrows, however, do more than exemplify the increased purchasing power of today's dollar. Their new heights of beauty and performance are far beyond anything in the present advanced fine car field.

Instead of compromising with fineness, Pierce-Arrow has given it even greater emphasis. There are, for example, more hours of skilled labor . . . incomparably fine hand-craftsmanship . . . represented in the Pierce-Arrow engine alone, than in the entire structure of most cars.

It is thus literally the fact that Pierce-Arrow today needs no advocacy other than a brief experience behind or alongside the wheel of its exceptional creations . . . whether of eight cylinders or of twelve.

THE NEW EIGHTS

137" to 142" Wheelbase

125 Horsepower

Priced at Buffalo from

\$2850

TWO NEW TWELVES . . . 142" to 147" Wheelbase . . . 150 Horsepower

137" to 142" Wheelbase . . . 140 Horsepower . . . Priced at Buffalo from

\$3650

FADING..... *just a bit?*



WYNN RICHARDS

© D. G., 1932

Never resign yourself hopelessly to an aging face. Learn how Dorothy Gray's inexpensive home treatments keep you looking years younger than you really are

☉ It is a disillusioning moment in every woman's life—a mirror's frank whisper, "Take care . . . the first signs of aging."

This critical time is not, obviously, an occasion for experiments or half-measures. Nor is there now any necessity for this risk of future charm.

What a comfort it is to know that, even though you are far removed from the noted Fifth Avenue Salon of Dorothy Gray, you can halt quickly the hand of Time.

This home extension of her treatments is Dorothy Gray's greatest achievement. Now her exclusive methods of youth protection, once confined to the distinguished patrons of the Dorothy Gray Salon, bring new economy—salon treatments at a mere fraction of the cost.

Countless women have learned how to prevent aging prematurely . . . five years . . . ten years, because of lines at eyes and mouth, a double chin, a crêpy throat. It is a crime to throw away the charm of youth.

Smart women everywhere have placed their confidence wholly in Dorothy Gray, who was first to locate the causes of facial aging—first to present specific treatments, each designed to overcome an individual facial failing.

Hers are not the "generalized" measures quite often disappointing, but exact scientific treatments specifically devised to meet your personal requirements.

Years of salon practice proved the effectiveness of these basic measures, which are now prepared under the added supervision of twenty research chemists and consulting dermatologists.

Ask your mirror *today*—"Am I safe from the threat of age?" Then write for Dorothy Gray's book. Quickly it tells you exactly how to remain or become again the woman you *want* to be. Then go to your nearest fine shop for the Dorothy Gray preparations needed.

Dorothy Gray
683 FIFTH AVENUE NEW YORK CITY

These 3 telltale places reveal your years



1

FOR LINES AND WRINKLES: Cleansing Cream, Orange Flower Skin Lotion, Special Mixture, Special Toning Oil, Eye Wrinkle Paste, Patter, Astringent Cream (or Astringent Lotion if skin is oily).



2

FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.



3

FOR A CRÊPY THROAT: Cleansing Cream, Orange Flower Skin Lotion, Special Skin Cream, Patter, Circulation Ointment, Astringent Cream (or Astringent Lotion if skin is oily).



... In addition to Dorothy Gray treatment preparations, there is a complete ensemble of Dorothy Gray cosmetics—superfine powders, rouges, lipsticks in today's smart shades

DOROTHY GRAY SALONS ARE LOCATED IN NEW YORK, PARIS, CHICAGO, SAN FRANCISCO AND LOS ANGELES.

THE GLASS OF FASHION

POPULAR DEBUTANTE

Here is a new Fostoria design in stemware, which has just been "presented to society." Tall and graceful, these glasses come in lovely combinations: amber base with crystal bowl . . . solid crystal . . . crystal base and green bowl . . . crystal base and topaz bowl . . . crystal base and wistaria bowl. They lend distinction to any formal affair. Ask to see the new Fostoria stemware with the "Burr" stem.



OLD-TIME CHARM

Quaint as a hoopskirt, colorful as Andrew Jackson . . . the "Hermitage" pattern is a new Fostoria design, old in the traditions of Colonial "thumb print" glass. "Hermitage" comes in charming breakfast or luncheon sets . . . And in drinking sets (glasses, decanters, shakers). In 6 colors . . . all of them surprisingly inexpensive.



FRESH FROM PARIS

This new Fostoria "plateau" center-piece for flowers together with its companion candlesticks is very chic and very modern. It contains a shallow well in which short-stemmed flowers float. It is such a relief from those tall center-pieces that force your guests to play hide-and-seek all through dinner. This center-piece, at little cost, adds much glamour to any table.



STYLE MAKER

This lady, Mrs. Elizabeth H. Russell, Hostess Editor of "The American Home" says: "Nothing has added so much color and beauty to the dinner or luncheon table as the new vogue for glassware service. And the modern hostess who would be truly smart must have a complete glassware service . . . preferably in one of Fostoria's lovely patterns."

To get the smartest and latest information on table settings, both formal and informal, write for the interesting booklet, "The Glass of Fashion" . . . Fostoria Glass Company, Dept. V-4, Moundsville, W. Va.



B E R M U D A B E A R I N G S

(CONTINUED FROM PAGE 74)

• At midnight, the leader of the orchestra arises, and the orchestra plays "God Save the King," whereupon the guests retire for the night.

• There is a kind of tree in Bermuda which looks as if it were made up by Ziegfeld for the final love-song in one of his shows. It is enormously tall and of a dark, unnatural green with bright, unbelievably purple flowers about a foot square.

• One sees acres of lilies in Bermuda, immaculate and charming, planted as if they were cabbages.

• There is a pool called the "Devil's Hole" in Bermuda, run by an old Negro, right out of "Uncle Tom's Cabin." This pool is inhabited by a dozen overfed fish, which devour American newspapers like the New York Times. A copy of a newspaper is attached to a string and thrown in the water. The fish jump for the paper and hold on for dear life, providing more timid visitors with a thrilling moment.

• At Tom Moore's famous house (under a new régime, since its erstwhile and always convivial hosts now preside over the Swizzle Stick), you get delicious food—lobsters, which are really crayfish, cooked as you never have had them before and may never be lucky enough to have again.

• One of the most beloved figures in the golfing world—Charles B. MacDonald—seems always to be present on the links of the Mid-Ocean Club.

• There is a sign at the steamer dock in Bermuda, "Don't Throw Coins." It is not an invention to encourage hoarding. This is intended to deter boys from jumping into the water.

• The back streets of Bermuda villages are delightful. It is a treat to see the dresses of Victorian design and Edwardian cloth and French novelties exhibited there, together with ivory objects and Indian gadgets. Some of the shops in Bermuda offer the best from London and Paris at reduced prices (see the sterling situation). French neckties, English doeskin trousers, knitted goods, and sports costumes provide the atmosphere of "shopping abroad."

• Bermuda has one daily newspaper. Its articles are chiefly devoted to the doings of the Governor General and his staff. World news is scarce and is usually printed in smaller type than the report of those present at the latest tea-party given by some retired colonel. This is the height of political wisdom. The Village Fathers have done nothing to retard the spread of the radio on the island, and crooners are becoming known on the island, courtesy of the National Broadcasting Company.

• Bermuda is the dream-come-true of the real-estate man—an all-year-round Paradise. In summer, it's not so much the heat, because there is no humidity! You may be hot, but you like it, and you live in the water. If you are too lazy to go to the beach, you swim in the pool at Belmont Manor, one of the most beautiful pools in the world, made more so by the Summer Girls who perpetually decorate its edge. On summer nights, every one dances at Belmont Manor's Palm Court, a bit of architecture reproduced, oddly enough, from a famous palace in Italy and looking incredibly lovely under

the shining Bermuda stars. The band is always good; Tom superintends the drinks; every one is happy.

• Horizons is the "little" place of Bermuda, the hotel that you pass on to your friends when you want to do them a special favour. It is open all the year round, but you have to be sponsored before you can get in, like a club, and you have the "green suite" or the "blue suite" assigned to you, as at a house-party. The building has been there forever—it is one of the oldest on the island, and none of its enchantment has been sacrificed in adding the bathrooms. Straight down the steep hill from Horizons, there is a private beach, out of the tourist-y region, made of that incredible pink sand that is one of the things about Bermuda that you never forget.

• There are so many things about the place that you never want to forget that those compact little Eastman Kodaks come popping into sight in every one's hands.

• But, if these frivolous notes do not sufficiently hint at the charms of the island, more serious facts may be introduced. Bermuda is just far enough away. Luxury liners of transatlantic size—like the handsome *Monarch of Bermuda* or the *Duchess of York*—now make the journey from New York in a day and a half—to discourage the casual week-end, the rushed tripper, the dreary sightseer whose banal conception of a resort is exactly like the place from which he comes, only more so. And near enough to make it something less than a voyage, more than a jaunt. A convenient and a discreet distance, which allows one to relax without becoming bored. How can one put it more simply than this—when you go to Bermuda, provided you go with no stupid misapprehensions (tropical weather, heavy gambling, motoring, and an overdressed elaborate social life are among these), you will find whatever you wish to find, though it be peace for jaded nerves, or rest for a weary body, or gaiety for your youth, or merely splendid golf and invigorating air for the general well-being of your body and soul. And you will, of course, always run here, more than anywhere else, the risk of succumbing to romance. Romance, languorous and sweet as the jasmine that darts like a white ribbon everywhere, is in the air: and this, we hasten to add, is merely a highly poetical way of saying that pretty girls, in pretty frocks, abound in Bermuda, and that, whether due to the tender air or the distance from their home towns, they look upon one with remarkably soft eyes.

• And yet (one always comes back to this), in spite of Bermuda's atmosphere of the party dress, the strangest and most intense thing about it is its peacefulness. The islands are bathed in a tranquillity that has little to do with sloth and inertia, and nothing whatsoever to do with the faint boredom with which the modern mind instinctively associates these words.

• Christopher Morley, in his slim, but exquisite little volume on Bermuda, describes the islands, which were supposed to have been the scene of *The Tempest*, (Continued on page 108)

CUP-FORM

PATENTED
Brassiere

by Model



Spring styles say . . . "CURVES!"

Now more than ever you are only as stylish as you brassiere yourself. Let Cup-form's soft, silken, adjustable inner cups accentuate your charming curves. New, different, unlike any other brassiere (patented) Cup-form reduces the size of an over-developed bust and moulds new appeal into an under-developed bust. Doctors endorse its health-giving support.

Illustrated 2261, lustrous pink Milanese Jersey, \$1.50. Others in narrow, medium or full width—for sale at all brassiere departments—\$1 to \$5. Write for illustrated booklet.



Model Brassiere Co.
INCORPORATED

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New York, N. Y.

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The unbroken seal of our bottle is your only guarantee that the perfume is Guerlain's own.

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SPRING NEWS from JAECKEL



Cloth coats
are now on
the first
floor very
specially
priced



Jaekel in-
terpreta-
tions of the
"little fur"
have never
been so
varied. The
capelet
is of grey
broadtail.

Sables are smarter than ever—wide gracious scarfs, deep cape scarfs or clever little choker effects like this above—all with a new luxuriance made possible by the present low prices of furs—even Jaekel furs.

H. JAECKEL & SONS
546 Fifth Avenue, New York City

SEEN ON THE STAGE

(CONTINUED FROM PAGE 96b)

Wall, Charles Brown, and Allen Jenkins stand out prominently. The latter is excellent as a gunman who comes to the columnist's office determined to shoot him, encounters a veritable barrage of words, becomes terrified, and slinks away. The scene itself is masterly.

Harlan Thompson has directed "Blessed Event" in much the way Jed Harris directed "Broadway" and "The Front Page"—speed, noise, and more speed. Which is what the farce requires.

"WILD WAVES"

The initial venture of a new producing firm—Doran, Ray and Hewes—attempts to be a "Once in a Lifetime" of the radio. It falls far short of that objective. For one reason, William Ford Manley, the author, has little of the quiet, biting sense of satire which lifted the Kaufman-Hart piece high above the ordinary. Secondly, "Wild Waves" has three distinct themes; they get in one another's way—and worse, they do not belong in the same play. The resulting confusion submerges to a large extent the comedy's many good qualities.

Worthington Miner, who staged the production, must share with the author the responsibility for the shortcomings of "Wild Waves." Had he cut and welded, as directors should, the comedy might easily have written itself in italics on the season. For Manley

brought to his script observation and a milieu new to the theatre.

The cast has been admirably chosen. The foremost of our younger character actors, Osgood Perkins, has the leading rôle. He plays with the same gusto, the same seeming insouciance, the same control of character and of the stage that brought him wide-spread acclaim in "The Front Page." Roy Denny, described as the "Casanova of the air," is fully realized by Bruce MacFarlane. John Beal brings out admirably the romantic, yearning, diffident, tenderly heroic qualities of the juvenile. Betty Starbuck is a forceful, charming heroine. And Edith Van Cleve catches just the kind of pseudo-sophistication the office telephone operator should have. If the play and the direction were as good as the acting, "Wild Waves" would be a tremendous success. Unfortunately, they are not.

"TRICK FOR TRICK"

The mystery melodrama named "Trick for Trick," concerned chiefly with magicians, indulges in so much detail—a large part of it repetitious—that the action is cluttered, frequently side-tracked.

James Rennie plays the leading part with his accustomed skill and reliability. He is ably assisted by Eleanor Phelps, Henry O'Neill, and a dozen others. If the main drama were direct and unhampered, "Trick for Trick" would rank with the season's best.

BERMUDA BEARINGS

(CONTINUED FROM PAGE 106)

thusly: "Of the subtleties of the isle, as Prospero said, the tread of horses' hoofs and the double tinkle of bicycle bells are easiest memorable; two sedative sounds that take any one of forty back to boyhood at once. Still, as far as motors are concerned, Bermuda follows the advice of Gonzalo, the honest old counsellor who said, outlining his vision of an Arcadia, 'No kind of traffic would I admit.' There are a few small trucks belonging to the Public Works Department, and it was curious to note, when one happened to meet one of them on a country road, how quickly the motor horn

had become a sound monstrous and unnatural. They are the Calibans of the islands. . . .

"Bermuda keeps to the left-hand side of the road and intends to stay there. She has no billboard advertising. She is not unappreciative of gratuitous favours, for she has named a wayside pub after Mr. Volstead; she is hospitable to all, but not in the least overawed by her huge western neighbour. And perhaps the shrieks of delight with which the untutored tourist hails a life so different from his own is an unconscious comment on many things."

TO OUR CONTRIBUTORS

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the "MONARCH of BERMUDA"

A New Reason for
Spring Vacations
to BERMUDA



ONE OF THE TWO TILED SWIMMING POOLS

You must go to Bermuda this Spring—if only to travel on the vessel that everyone is talking about. And everyone is talking about. And many an old Riviera friend you'll meet sailing into Summer on the "Monarch of Bermuda"! Make reservations now—a private bath and toilet even at the minimum rate—three cafes—two swimming pools—latest talking pictures—a quarter of a million dollar dance deck.

ALL EXPENSE SPRING TRIPS
Four Days \$70—Five Days \$76
Nine Days \$100—Twelve Days \$118
and up, including Private Bath

Frequent sailings. For reservations apply any authorized tourist agent or Furness Bermuda Line, 34 Whitehall St. (where Broadway begins); 565 Fifth Ave., New York

FURNESS
Leads the way to
BERMUDA

My, how uncivilized a
handkerchief seems . . .
now that we're all using

KLEENEX!



AMAZING, how quickly we respond, when Progress holds some queer old custom up to our contempt! » » » Take handkerchiefs, for instance. It's just a year or so since we were unsanitary as savages about our handkerchief habits. » » » Only a year or two ago that we packed a dozen handkerchiefs about with us when we had a cold. Used one over and over . . . irritating our susceptible noses with its dampness . . . exposing ourselves to the self-infection it made certain. Then laundered handkerchiefs that today we wouldn't touch.

Now we can use Kleenex
Thank goodness, those days are over! How grateful we are to Kleenex—for the first great forward step in handkerchief hygiene since civilization began! Today, you see Kleenex everywhere. You see these fresh, clean tissues taken from feminine purses and masculine pockets! You see the convenient Kleenex package in office desks, school-rooms, and in strategic points throughout most any home » » » Of course, the price reduction in Kleenex

KLEENEX
disposable
* **TISSUES** *

makes it unnecessary *ever* to stint the use of Kleenex. So use Kleenex for polishing silver, for wiping piano keys, for shining bathroom fixtures. Kleenex for adjusting make-up, for removing cleansing cream. And for many other uses, because the big box—once 50 cents—now costs but 35 cents! (At any drug, dry goods or department store.)

Now we all use Kleenex



**Regular 50c size
Now 35c**



Photograph of KATHLEEN MARY QUINLAN
by Baron DeMeyer, Paris

*I know that my
Treatment will keep*



■ The minutes you spend in your bath each day are an ideal opportunity for giving my Nourishing Cream time to do its work. Choose the one of my three Nourishing Creams that suits your individual skin texture, and let your relaxation and increased circulation help it to penetrate deeply and feed the dry devitalized tissues.

My Nourishing Creams have the power to restore your skin texture to the smoothness of youth.

My new Make-Up Lotion makes you look

I CANNOT be too enthusiastic about my new *Make-Up Lotion*. Every one of my clients who has used this delightful preparation tells me she intends never to be without it.

A new, truly perfect powder base. It lends instantly an even, pearly tone without shine—makes your skin look finer textured, satiny, exquisitely youthful.

My *Make-Up Lotion* is entirely different from the old "liquid powders." It changes

the "look" of your skin, yet it does not give you the slightest made-up appearance. And it does not clog the pores. I have put in it a mild antiseptic which is healing and soothing to your skin. This makes every application actually beneficial.

This unique lotion comes in Flesh and Light Cream. Use the shade that matches your own skin tone. Then apply rouge and powder. You will look as you have always longed

to look—glamorously young and lovely.

If you cannot purchase *Make-Up Lotion* in your favorite store, I shall be very glad to send you a complimentary bottle of this perfect powder base and finishing lotion. Just mail me the coupon at the right.

Follow these Treatments at Home

All my treatments for the home care of your skin are based on my Salon successes.

Scientific Nourishing and Firming your skin young

I HAVE PROVED in my Salon that skin texture *can* be kept young and appealing—
indefinitely. My Scientific Nourishing and Firming Treatment gives your skin the
two things that preserve youth. First, I overcome dryness with a rich, restorative
Cream. Second, I refine enlarged pores with a marvelously effective Astringent.

MY SPECIAL TEXTURE CREAM, illustrated below, I have created to nourish the
average, slightly dry skin. This wonderful, fragrant cream has great nutritive
value. The tissues quickly, gratefully absorb it. It will amazingly renew the
vital oils, make your skin smooth and pliant, prevent dryness and wrinkles.



AFTER THIS deep tissue nourishing, your skin needs Violet Astringent. It closes
your relaxed pores, refines the entire skin texture and prevents flabbiness.

IF YOU FOLLOW DAILY these two simple but scientifically correct steps, you will see
your skin texture definitely improve; you will see it become magically lovelier
with the smoothness and the vibrant freshness of youth.

instantly lovelier and younger

Yet they are so simple that you can follow
them easily at home. You need only two
preparations for each treatment.

My complete series of treatments are for
Complete Cleansing; for Scientific Nourish-
ing and Firming; for Double Chin and Sag-
ging Muscles; for Stimulating Circulation;
for Blackheads and Large Pores; for Acne;
for Quick Rejuvenation before Make-Up; for
Keeping Eyes Young; for a Perfect Finish.

You will find all my preparations at the bet-
ter stores—together with folders giving full
instructions on how to apply my creams
and lotions. Or you may write me direct at
my Salon, 655 Fifth Avenue, New York.



If your skin is still young and smooth, guard
that precious youthful smoothness and
pliancy with my Skin Youth Cream. I have
developed it to *keep* your type of skin young.
You will also choose Violet Astringent for use
after Skin Youth Cream to close the pores
and keep the skin exquisitely fine and firm.

If your skin is beginning to show age and
wrinkles, if it is extremely dry and lifeless,
you need my Rich Tissue Cream to build up
its impoverished tissues. Its rich, nutrient
oils are gratefully absorbed. Follow with
Astringent Double Strength to refine large
pores and correct flabbiness. Soon your dull
skin will respond with new smoothness and
youthful vitality.



KATHLEEN MARY QUINLAN
Dept. B-2, 655 Fifth Avenue, New York, N. Y.

Please send me without charge a bottle of Quinlan Make-
Up Lotion—perfect powder base and finishing lotion.
(Check the shade that harmonizes with your own skin tone)

☐ Flesh ☐ Light Cream

Name _____

Address _____

Kathleen Mary Quinlan

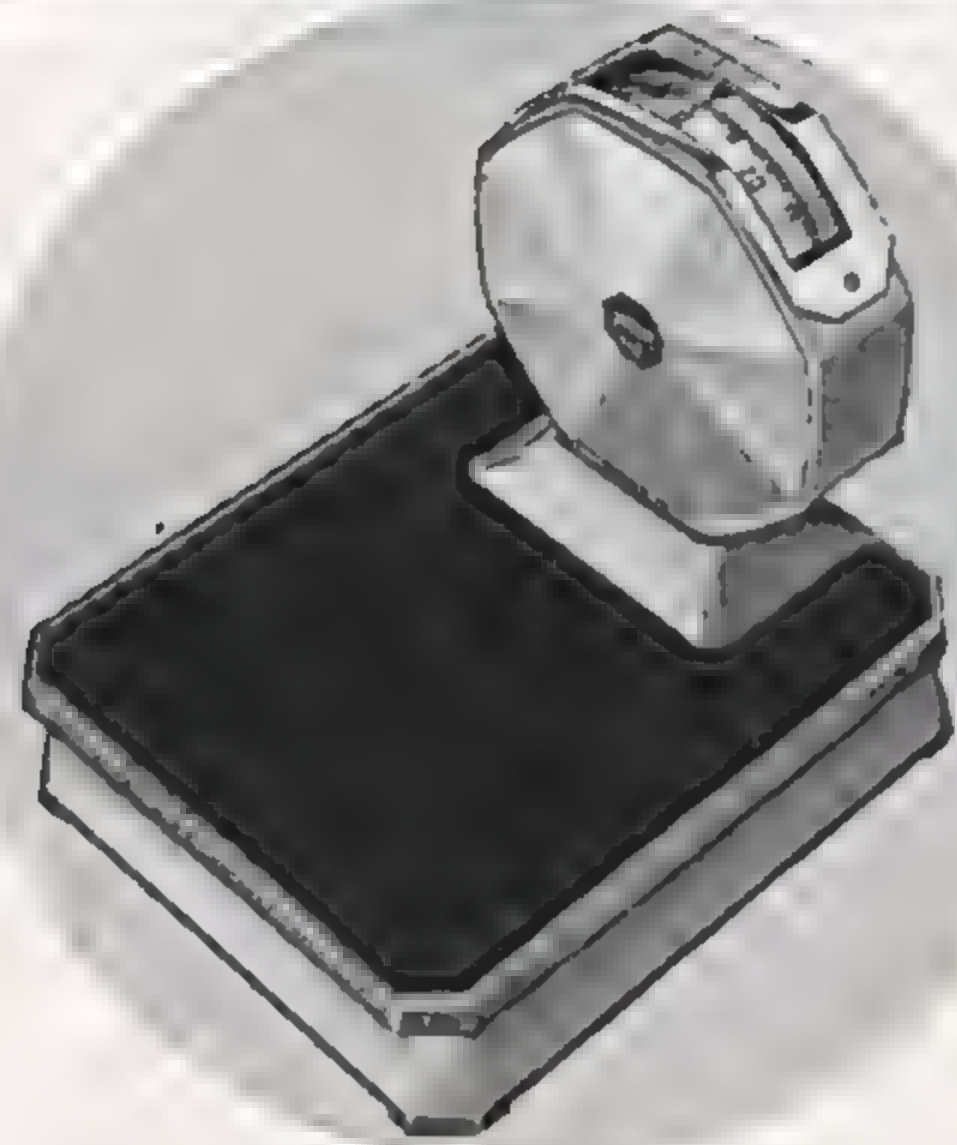


Now's the time

to order your

NEW SPRING

SILHOUETTE!



Have you been a bit careless during the winter? Added a pound or two here and there? Then hurry and get a Detecto scale today! Find out just how bad the damage is! This chic new Detecto model will serve as an inspiration to make over your own silhouette along slim, smart lines. Diet, exercise and daily weighing will do the trick! The Detecto Lowboy—an absolute necessity for safe and effective weight control—is obtainable at department stores. Finished in eight colors. Registers each pound up to 250 or 300 lbs. Large, low platform, easy-to-read dial. \$6.95 up
Guaranteed for five years.

DETECTO
WATCHES YOUR WEIGHT

Personal Scale
The JACOBS BROS. CO., Inc.
Dept. 17, 318 Greenwich St., N.Y.C.

SOUVENIR OF WINTER, 1932

(CONTINUED FROM PAGE 42)

England, and very beautiful, especially as Evelyn Dows wore hers, with her hair specially curled up at the back of her head in a series of rolls, like a baby Greek goddess. The mother of the bride and the groom's mother wore the same shade of bluish-green. This is 1932 for you, since, ten years ago, one would have called up the other weeks before and made sure that they were to be dressed differently. But nobody bothers with such details, nowadays.

Always in the kaleidoscope of a New York winter moves Anita Potts, whose enthusiasm and energy and high good spirits are so contagious you can't help but enjoy things when she's around. You marvel how she does it—all day long holding the reins of her terribly smart hat shop, Yvonne Ganne, where, at the moment, she is talking every one into those new sailors and, at night, weaving in and out of the Manhattan merry-go-round—very attractive in Chanel's black chifon at Adelaide Leonard's farewell dinner-party. Just as we think that we are getting away from black in the evening, along comes some one like Mrs. Potts wearing black—done so perfectly and with so much distinction that we become convinced all over again of its perpetual chic.

This farewell party of Adelaide Leonard's—the night before she set off for Holland—took the palm for sheer light-hearted gaiety. Even the invitations promised fun—notes worded as a request to bring your passport and have it viséed. There were dancing and a few "turns" of entertainment, and, later, Evie Field brought almost all of her dinner-party over. In her lovely pink and crystal-embroidered Vionnet dress, Evie Field is easily one of the most chic and distinguished women in New York to-day. These beautiful embroidered chiffons—why don't more women wear them? Probably because they cost a fortune, but they are worth it—so smart, so undated you can wear them for ages.

DUTCH TREAT

And, speaking of fortunes, or, rather, the lack of fortunes, lately a Dutch-Treat spirit seems to attend everything. Two or three women lunch together at the Colony—and they split the check or keep a complicated account in the memory of the number of times Iris has paid for the lunch versus the number of times Mary has paid. Even the débutantes, those sparkling infants who are traditionally supposed to have everything done for them, are paying for their own theatre tickets and helping foot the night-club bills, instead of leaving the whole thing up to their beaux. Analysed, the ubiquitous spirit of Dutch Treat is due to a mutually acknowledged feeling that it is better to go out and pay your own way than not to go at all. And nearly no one is giving anything away, this year.

What with the weather so mild and balmy and miraculous, every one has gone off to the country as many Sundays as possible. Quite a few people stayed in their country houses right through the winter, and others kept their Long Island places open "lest," as one wit put it, "you should sud-

denly be evicted from your town apartment." You couldn't believe it was winter—many a Sunday on Long Island, this season, it seemed more like September, with big lunches bringing people from everywhere. The Nelson Slaters gave the gayest of these Sunday lunches, guests coming straight from trap-shooting at Piping Rock or from playing golf or tennis. Perhaps it was the country air smelling positively like spring, but somehow lunches like these seemed much more fun than those given in penthouses in town—and certainly they are a perfect solution to entertaining a large crowd. Almost always, it's a buffet lunch, with Fate, thank Heavens, giving you an amusing partner. Not that the women at the Nelson Slaters that day had to worry, with Bill Donovan, Winthrop Aldrich, Charlie Auchincloss, and a dozen other men at their elbows.

In town, every one in the world seems to stop in at Tony's, Paul's, Louis's, or their equivalents. It's not because people drink more; it's because they're foot-loose. Perhaps they go on, after a brief moment, to one of the "Sert Dances," if it's Thursday night. These are given with great success at the Waldorf, for the benefit of the Maternity Center. Lots of pleasant dinners, informal and gay, precede these parties, given by Mrs. Graham Fair Vanderbilt, Mrs. Astor, Mrs. Edwin Main Post, and other interested patronesses.

If it's Saturday, there is always the Mayfair at the Ritz, that famous theatrical dancing club, the Nirvana of so many current and prospective stage and cinema celebrities. How many obscure and ambitious hearts yearn for that glorified staircase leading down to the Crystal Room—a maelstrom of platinum blondes and orchids. Oddly enough, you will find many of the people here that you saw at the Waldorf on Thursday night. Even last year, that didn't happen.

No season can go along without singling out its pet beauty, and that fortunate belle is always in a way the essence of the spirit of the times. This year, there can be little doubt that the beauty is Mrs. John Mitchell, nor does this surprise anybody who remembers her as the famous Sister Caswell of Boston, the girl who had all Harvard in a state about her. Now, she is exerting that charm all over again, to equal devastation. And she's just as much of a beauty in tweeds and ghillies, playing golf at Aiken, as in New York.

ROUND ABOUT NEW YORK

The winter is never complete without the dinners at Elisabeth Marbury's, in her lovely house with its fire-box red door, on Sutton Place. You can rely on all the guests being amusing and the food marvellous. There are always the Russians. Miss Marbury sits (and shall we for the thousandth time compare her to a Buddha?) and switches the conversation about with consummate skill. This conversation seems to be mainly political, by common consent, nowadays.

Then, there is the Sutton Club, too, Mrs. William May Wright's gallant and dazzling contribution to the gaiety of the season. (Continued on page 114)

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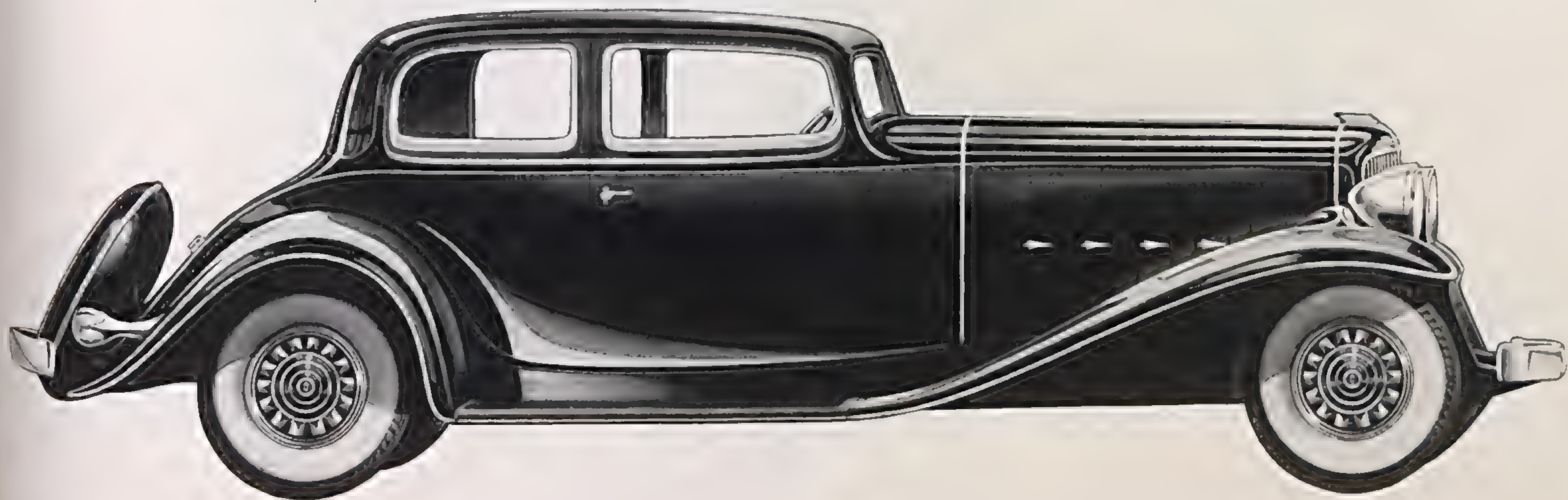
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FINISHING TOUCHES

which make motoring more enjoyable



SOUVENIR OF WINTER, 1932

(CONTINUED FROM PAGE 112)

Natalie Hammond's decorations are charming, and the entertainment makes it the popular night-club of the season.

Every Sunday, the intelligentsia is preoccupied at the Algonquin with backgammon, ping-pong, and bridge, under the somewhat misleading name of the "Chowder and Walking Club," an organization into which no chowder is ever likely to penetrate and where surely no member has ever walked.

No wonder New York is such fun and so unseasonably gay. No wonder the crowd didn't moan much even though they had to pass up Florida this year. Nor did this lack of crowd ruin things at Palm Beach. On the contrary, it added to the charm of the place. Every one led the quiet life in earnest, and discovered what a really good time you could have that way. Instead of those enormous gold-plate dinners and parties of other years, people gathered around for small, cozy dinners and followed them up by a little bridge or backgammon (and no high stakes, either!) or the movies—with all the supposedly world-weary tearing through dessert and coffee to get to the Paramount in time to see the ridiculous "Mickey Mouse." Only one night-club could come anywhere near being called a howling success—the Colony Club—and there was nothing very unique about that. Just very pleasant music and very pleasant dancing in an open patio. The "Patio Lamaze" still drew its followers for luncheon and dinner.

PALM BEACH PARTIES

Now and then, a fairly largish dinner punctuated the pleasant round—such as that given by Mr. Joseph Widener, but even this was an informal help-yourself buffet dinner, with small tables placed in the patio and the guests appropriating any seat and man. Any party that Mrs. Harrison Williams gives in that beautiful house of hers is something you don't forget overnight. That heavenly house—so modern and light and airy—lifts your spirits to the effervescing point. At this particular dinner, given for about twenty-five, the famous white dining-room looked its loveliest. Nothing but all-white flowers on the table—carnations, freesias, and baby's-breath. After dinner, a few more guests came in to hear the marvellous Royal Hungarian orchestra, who played nostalgic Viennese and Hungarian airs in the patio. With the gardens all lighted and the fountains playing, the place was like some dream-world.

All this simple life meant a wholesale conversion to the simplest clothes. You got up early, put on a bathing-suit with a lisle shirt and shorts yanked over it, and took your tennis and a swim. Around about luncheon time, you changed into pyjamas and stayed in them most of the afternoon—just neat, tailored trousers in red, green, or navy-blue with a white sweater and the inevitable bright silk scarf. Deep garnet-red finger-nails and toe-nails were all over the place—those open sandals, sans stockings, having caught on like wildfire. The golf contingent played around in simple, Boivin type of tailored dresses or

in white flannel skirts and sweaters. Night-time was no dress parade either. Dresses were as simple as simple—pale shades of lace, flat crêpe, or satin with jackets to match, and you almost never laid your eyes upon chiffon or prints.

The horsy crowd had a grand new toy to be excited about—the new race-track at Miami—thanks to Joseph Widener. Architecturally and horticulturally, it was a triumph, and it threatens to be another Belmont Park.

THE SEASON AT AIKEN

And up at that more famous stamping-ground of the horse, Aiken, life and the weather all seemed very golden, right through the season. Some of the hotels may have been pretty vacant, but practically every house in the place was taken.

Of course, all Aiken was talking about Dick Howe's new house—that fascinating place that started out to be a glorified bungalow and spread, mushroom-like, until now it has the most rambling roof-line of almost any house in America. Every room has three exposures, except the living-room—a mammoth room a good seventy feet long, with curtains and carpets you can't take your eyes off. Laura Curtis and Polly Howe certainly have done themselves proud! It's a perfect decorating job. Willis Irvin, of Augusta, Georgia, was the architect.

In the good old days when you went down to Aiken, you stayed in Aiken. But now, it's a continual shuttling back and forth between Aiken and the Low Country—off for a little duck and quail shooting down at some one's place in that lowland below Charleston that has caught the fancy of the Northern crowd—back again to Aiken for the hunting and golf, dropping in at the cozy Preston Davies place for a little bridge, browsing around in Schuyler Parsons's fascinating shop to look over his fine collection of hunting-prints and the grand assortment of furniture and china that he has gathered together at wedding-present prices.

SOUVENIRS OF THE SEASON

At the end of any season, there are little details that stick in every one's memory, inescapable souvenirs of the atmosphere of the winter. Such things will be remembered from this year as white wax hyacinths on Cecil Beaton's table. Or the hundreds and hundreds of lovely (real) lilies that fill "Birdie" Vanderbilt's house. Or the face of the lovely Mary Taylor, not yet out. Or the breath-taking black-and-white charcoal picture of two magnificent, solitary trees, done by the Californian artist, Francis McComas, which Alexandra Moore has hung in her famous white drawing-room on Long Island—a picture arrestingly beautiful. Or the way so many women wore flowers, real and artificial, in the evening. Or Helen Hayes's Victorian drawing-room, decorated for her by Marjorie Oelrichs, with its many quaint cornucopias filled with artificial flowers. Or Kay Leslie looking radiant in a dark blue dress at a party. Such things as these make the winter what it has been—fun, in spite of the pessimists.



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Look for this Distinguished Service Button, or “Follmer, Clogg” on the rib.

T H E N E W C L O T H E S

(CONTINUED FROM PAGE 49)

little jackets are high, high, high, the waist-line pushed up to a point that can scarcely be called the waist-line, often kicking out again below the waist, like the waisty little checked jackets of 1890 Bowery girls. Underneath, you will wear a blouse of Schiaparelli heavy crêpe, or a piqué gilet; or a blouse of organdie or muslin, or a plaid or dotted one. White is the important colour for blouses.

Your suit will probably be in the blue that is a perfect trade-mark of this season or in black. Or, just because everybody else is wearing blue or black, you might wish to be different and wear a light Oxford-grey suit like Augustabernard's, with a navy-blue foulard cravat, or a suit in a light beige, which is still a favourite of Chanel's. But, doubtless, this spring will be remembered as “The Year of the Great Blue Wave.” Informal, roughish woollens are the sort of thing in which these suits look best. All of which suit-able dissertation leads us by inevitable stages to—

THE DRESS AND JACKET

After the suit, this is a fashion that's being done especially well, this year. Oftenest, these ensembles consist of a wool dress that has an absurd little jacket that ties or buttons in front high up under the bosom, giving a rising line as viewed from the side. It's very new to have the top of the dress and the jacket made of satin, the bottom of the dress of wool. Black skirt and white top is another fast one. And you will be a very bright girl indeed if you have the jacket duplicate the cut of the dress underneath *exactly*, so that you surprise everybody very much when you take off the jacket and look just the same as when it was on. Incidentally, these abbreviated little jackets are another point that emphasize how much is being done to give us high waist-lines, even for the street. But not all your dresses will have jackets, as we shall proceed to show in the following remarks on—

THE WOOL DRESS

It will be so very simple. As simple as it is possible to make a wool dress. Quite tailored, with a skirt cut on the bias, but falling very straight, nevertheless, and a little soft collar that rolls away from the neck. That's all, but it's nice. Chanel and Patou have put piqué touches at the neck-lines of these wool dresses—remember, these piqué collars look particularly well on a navy-blue dress. Otherwise, black is the smartest colour for a wool frock, this year, and, next to black, beige or string colour. Vionnet makes a black wool model that has a bow of taffeta under the chin, in Roman stripes. Many of these dresses will have little capes that are part of them. So much for the wool dress, but we must also give you inside information on—

THE SILK DRESS

The newest and most popular and most everything of these will be made of the Schiaparelli black crêpe that looks for all the world like good old-fashioned mourning crape. If you

called her last year's crêpe rough, just run your fingers over this new fabric, for it achieves the utmost in bumpiness—and chic. The particular dress of Schiaparelli's that is breaking people's hearts, this spring, is made of this crêpe, very, very plainly, but it has an all-around cape that goes on over the head and hangs down over the shoulders—and is in so rough a crêpe that it seems to be pleated. This cape removes the costume from the “just a little silk dress” class and makes it into something special. And this is indicative of all the silk dresses for spring, 1932. They will have to have some extra attraction—some adjunct that takes off and puts on—to make them smart. Other important examples are the black Vionnet dress, with a middle section in red, and the black crêpe dress from Augustabernard, with a high neck trimmed on one side of the front with three steel buttons. Next, let us speak of—

PRINTS

Print dresses with jackets (those very short jackets) will be smart if they are chosen in dark prints; that is, prints on dark backgrounds. And the best prints are small and in two colours, as brown-and-white, blue-and-white, black-and-white, and the very new wine-red and white. Polka-dots will look new, in spite of the fact that they will probably be all over the place before you can say Jack Robinson. But, if you pick your polka-dots in a smart version, such as Vionnet's brown foulard with white polka-dots, you will not be sorry. Used in this way, in a print, brown looks very new indeed. This is the dress that features the high cross-over at the base of the neck, which will be significant as significant can be, this spring. Long printed coats will go with plain dresses, which will, oftener than not, be trimmed by a belt or scarf of the print. Also in the category of prints comes the wool dress with a wool cape that is lined with a striped silk, while the dress has a front section of the stripes, and you will see plenty of these. When the days get hot, you will wear more summery prints than these, but they won't be large flowery prints—remember that. They will, again, be composed of only two colours, red-and-white or navy-blue and white, with a lot of white showing. The designs will be simple and stylized—no natural flowers. And just one more word about prints; you should look trim and tailored and cool in yours, and *not*, by any evil chance, soft or fluttering or floating. These words of solemn warning should appear in this guide-book before passing on to—

EVENING FASHIONS

If you want newness and variety and dresses that don't look in the least like the dresses of any other season, you'll find them in the evening clothes for spring. Literally dozens of new tricks are being played. But, even in this large and bewildering category, there are certain definite points that are the most important ones for the woman who is picking out her wardrobe. And these are they:

Two-colour dresses. Vionnet, who, as usual, leads the evening mode around on a string, has made a lot of dresses with tops in one colour and skirts in another, and they are very important. For instance, a blue top with a black skirt and a blue sash with ends falling on both sides of the black skirt. Do you remember the one or two dresses last autumn that combined two colours? Those have given birth to hundreds of divine two-colour frocks.

Next, in points to look for, the knotted scarf-girdle. By this rather ambiguous description, we mean the scarf that knots itself in front and then goes back around the waist and turns into a girdle. This device is being used in a number of ways on the new evening dresses, especially those made by Vionnet. The most conspicuous and exciting use is in the new Vionnet silhouette, which we call the nautch-dancer silhouette. This has such a knot as described placed above, at the bosom, and another across the hips, leaving the middle section of the diaphragm plain and severely fitted. Needless to say, you must have a figure like nobody's business to wear this fascinating garment.

One trick that is news is the Vionnet dress that begins by being a chemise and panties, just plain, but made of the colour and material of the dress. Over this goes a brassière-like arrangement that elaborates the shoulders and top of the chest, and, around your hips, you tie a long, graceful skirt. The plain material over your diaphragm is part of the chemise you wear, and that is *all* you wear. Vionnet has done a good deal with panties to match dresses and eliminate all other underclothes, which ought to delight the Younger, or Lost, Generation. This idea, which is a pet of Vionnet's, is repeated both in her day and evening clothes. One might call it the Self-Contained Dress.

To continue. Look also, ladies, for flowers on evening dresses. When you see them, they will probably have come from Augustabernard, for she is using quantities of flowers—imitation ones—on her things. One lovely mauve sheer crêpe dress of hers has a great, thick bunch of variegated sweet-pease pinned at the waist. And this brings up still another point that you should remember in buying evening clothes—that mauve is very new indeed and has a new charm.

The waist-line is high—terribly high. Vionnet's dresses fall in long, graceful, flowing lines to the floor, from a waist-line pushed up as high as possible. Schiaparelli's dresses are slightly shorter in the skirt, and you should look for her straight, classic silhouette, the “string-bean silhouette,” one woman called it, which is exemplified in a raspberry-pink dress of that very rough crêpe and which falls straight and heavy as Greek drapery from the high-up, twisted girdle in wine-red.

Another piece of really startling news is the thin wool evening dress. Although you may think, “What! Wool in spring?” and shake your head, remember that this fashion will probably have a fuller growth next autumn and that for cold, draughty country houses (Continued on page 118)

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THE NEW CLOTHES

(CONTINUED FROM PAGE 116)

nothing could be more rapturously grateful than to be dressed, and yet in wool. These evening dresses are cut in the same formal way as other evening models, but made of a wool desperately sheer, sheerer than you would believe.

Another dress to gasp at is Chanel's white piqué dress. It is cut with all the formality, all the low-backedness of a satin model, but it is made of common or garden piqué and can be popped into a tub and out again all summer long. It has the freshest, crispest look in the world and was simply made to be worn by young things of nineteen whose skin is dark with tan and shiny with youth.

As to materials, dull-surfaced ones look far newer than satin. Vionnet uses dull materials, such as chiffon, and occasionally trims them with satin. Patou gets away with using satin in one or two instances, such as a lovely dark blue satin dress.

EVENING COLOURS

And colours. Black looks completely out of the evening picture, for some reason, although, for all one knows, you might see a woman at a party tomorrow night wearing black and looking so chic that she will start a vogue for that perennial colour all over again. But, certainly, dark brown evening dresses and dark blue ones look five times smarter than black. The dusty raspberry-pink and the pinky-lavender spoken of before are the outstanding leaders among the lighter colours, as far as pure newness goes.

Printed evening dresses are not so smart as plain ones, but, while there are American summers and American women, there will always be printed evening models. The smartest are being made by Louiseboulanger and Patou, the latter making lovely things of printed crêpes, semi-sheer materials, chiffons, and starched mouselines de soie. Unlike the two-toned prints for daytime, these are multi-coloured, flowery prints, with bright all-over designs of summer flowers in summery shades. The best of the Patou materials have backgrounds of smoky grey or yellowy brown. There is also a lovely print about with a mixture of white, green, rose, and purple, with which purple slippers would be perfect. But the best advice we can give you about prints for evening is that, if you must get one, at least get an individual, unusual one, not just an insipid rehash of all the flowered chiffons of the last ten years. Get something like Mainbocher's black dress printed with white polka-dots and trimmed with black-and-white striped ribbons. And now let us say a word about—

EVENING WRAPS

Exit the little jacket that has graced so many of us the past few springs and summers! Enter the cape, short or knee length. It is made of materials to match the dress, or it may be a separate wrap. In any case, it has been reborn, resurrected, infused with new and extraordinary chic. (You remember that earlier in this guide-book we said you should hear more of the cape anon.) Again, as in

the daytime, these are little satin things trimmed with the most wonderful, luxurious silver foxes, and they tie by means of broad scarfs across your front and around your waist and fasten behind. Lanvin makes a divine one, with four bands of silver fox on white satin, to be worn over a black-and-white satin dress, and Mainbocher has one with a very wide single band of silver fox on a straight piece of black satin lined with blue, which can be worn loose. These little wraps have unutterable newness and dash. There are other and also important evening capes that fall to just above the knees, and these, too, have tying devices that cover the front of your chest. One marvellous combination, if you can afford it, is sable on white or pale blue satin. To all American women, we would like to say at this point, *do* learn to wear a cape with an air, to sling it with abandon about your shoulders. The Frenchwomen do miracles with capes, but most American women wear them rather stiffly and meekly. Besides these capes, Vionnet still shows the long coat wrap, which is a classic and immortal and very beautiful and can't be beat. Which brings us to the last category, that of—

THE SEMI-DEMI DRESS

We left this to the end, although it is informal and belongs somewhere between day and evening clothes, because it is in a sense the newest contribution to fashion, a brand-new classification among dresses, and something to get very excited about. It means the starkly plain, rather long, high-necked, sleeveless dress that is worn without a hat or with a tiny, extreme little evening hat, for speaking-easy-dining or movies or all that sort of thing. Never again the shapeless, fluffy, "in-between" dress, with its indeterminate hat. These new semi-demi dresses are so sleek as to be positively sinister-looking, and long and slithery as a racing-car, and perfectly plain. Black is the colour for them, stark, unrelieved black. Instead of having jackets to cover the arms, the newest thing is a dress cut at the top so that it covers the top of the shoulders and leaves the lower part of the arms bare. Or there are pointed cape sleeves.

Let us sum up quickly the additional points that will characterize the smart woman in spring, this year. She will have had her hair done in little ringlets. She probably will have heard from Paris that artificial eyelashes are a new rage, and will rival Garbo with her sweeping lashes. Her hats will be of three types: turbans, little sailors, and broad-brimmed sailors. She will carry a purse of soft grain leather in an envelope shape, with a smart lock fastener. And she will wear quantities of dazzlingly white gloves, with everything she owns.

So now, you know the points to look for, to know by heart before making the actual crucial step of buying your wardrobe. You are equipped to venture into even the most confusingly replete shop, to see millions of different dresses, and to emerge in the end triumphant, with the perfect wardrobe, unmistakably 1932.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

ADVANCE TRADE EDITION OF VOGUE

A SPECIAL SECTION FOR MERCHANTS

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions. This material will not reach the public until succeeding issues of the magazine.

THOSE ELIGIBLE FOR TRADE SUBSCRIPTIONS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us, either in person or by letter, on questions of fashion, merchandising and promotion. For information write Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

APRIL 15, 1932

FASHION POINTS

Quotations from the editorial pages of Vogue. Introduced by "Vogue Says", they may be used to increase the fashion authority of your advertisements and displays. Only the quotations listed on the Fashion Points page of the Vogue Trade Edition can be used without specific written permission. The entire contents of Vogue, including these Fashion Points, are copyrighted 1932 by the Condé Nast Publications, Inc.

For the beauty shop or toilet goods buyer:

Vogue says: "Flat curls take the place of a roll."

Vogue says: "Hair no longer dangles; it clings."

Vogue says: "For evening, let your hair be glued and shellacked, like a wig."

For the ready-to-wear buyer:

Vogue says: "Fashion is out at the elbows."

Vogue says: "Apple-green is one of the smartest spring shades."

Vogue says: "After all, when spring comes, there's nothing fresher than navy-blue with lots of white."

For the suit buyer:

Vogue says: "Whatever else you have, this spring, you must have a suit."

Vogue says: "Wool suits, silk suits, knitted suits, cotton suits—each is enormously smart."

Vogue says: "Suits are fairly showered with dots."

Vogue says: "The jacket length that is most becoming to you is the right jacket length this year."

For the evening dress buyer:

Vogue says: "The grande robe sweeps back."

Vogue says: "As elegant as in the days when courts and great receptions were the gathering-places of fashion is the new evening mode."

Vogue says: "Flowers do something delightful to a dress."

For the dress buyer:

Vogue says: "That high, wrapped look around the ribs makes you feel smarter than smart."

Vogue says: "There's no better way to begin the day than by putting on a thin woollen frock."

For the knitwear buyer:

Vogue says: "Sweaters come to town."

Vogue says: "Of late, knitted things have been getting a tremendous rush in town and out, for cool or warm weather."

Vogue says: "It's chic if it's knitted."

LATEST PARIS CABLE

Make-up

LATEST RAGE FALSE EYELASHES APPLIED LIKE EYETEB. ALL LENGTHS, ALL EYESHADOW COLOURS. STOP SIXTEEN OUT OF TWENTY PARISIENNES AT RECENT FASHIONABLE DINNER HAD THEM PROVING FALSE EYELASHES MAY APPROACH IMPORTANCE OF LIPSTICK.

Sportswear

FOLLOWING GREAT PARIS FAD OUTDOOR, INDOOR ICESKATING, INDOOR SWIMMING DURING WINTER, PARISIENNES NOW SHOWING ENORMOUS INTEREST IN TYPICAL ACTIVE SPORTS CLOTHES. STOP AS NATURAL COROLLARY TO THIS TENDENCY, ALSO AS REACTION TO BLACK FORMERLY SO UBIQUITOUS, PARISIENNES TAKING EAGERLY TO SEMISPORTS CLOTHES IN WEEKEND SPIRIT FOR GENERAL WEAR TOWN, BUT EQUALLY WEARABLE TRAVELLING, AS BLUE, BROWN, BEIGE AND BRIGHTLY COLOURED SUITS, COATDRESSES, OR ONE-PIECE DRESSES WITH TWOPIECE LOOK IN SILKS WOOLLENS, ESPECIALLY JERSEYS; ALSO BOYISH, UNTRIMMED COATS WORN WITH BRIGHT SCARFS, SMALL HATS, BERETS. STOP HERE-AFTER BLACK WILL BE RESERVED FOR ULTRACHIC DAY OR AFTERNOON AS SMART EXCEPTION AGAINST COLOURFUL BACKGROUND.

Handbags

BROWN NOW REPLACING BLACK AS STANDARD BAG, SHOE COLOUR TOWN. STOP IN KEEPING WITH WEEKEND TYPE TOWN CLOTHES, CAPACIOUS HEAVY CROCODILE HANDBAGS SMARTLY REPLACING SMALLER, DAINTIER TYPES GENERAL DAY WEAR. STOP FREQUENTLY BROAD STRAP FASTENING WITH GOLD SILVER METAL FRAMES, MOUNTING, INITIALS.

Shoes

BROWN BOXCALF, CROCODILE OR LIZARD TWO EYELET RICHELIEUS BEST WITH THESE CLOTHES, BUT PUMPS OUTSTANDING FOR GENERAL DAY EVENING. STOP KID DAY PUMPS IN DARK GREENISH BROWN, ALSO NAVY WITH DELICATELY ENCRUSTED TRIMMING AT IN-STEP. STOP CUTOUT CREPE EVENING PUMPS REPLACING BAREFOOT SANDALS. STOP MATCH DRESS OR CONTRASTING SCARFS, PANELS. STOP ALSO REVIVAL TEESTRAP, SIDELESS EVENING SANDAL. STOP NATURAL STRAW FEATURED SUMMER SPORTS, SOMETIMES COMBINED BROWN LEATHER, OFTEN WITH CREPE SOLES. STOP WHITE ANTELOPE, BROWN LEATHER SMART STANDARD COMBINATION, ESPECIALLY GOOD IF NO PERFORATIONS NO STITCHINGS.

Vogue

says...

"Knit Your Own" Sporting Apparel

OF course you know the smartest new sportswear is hand knit. And most expensive when you pay your own needles! Vogue's current issue devotes a whole page (44) to the wisdom of knitting your sweaters, bathing suits, caps and scarfs.

To bring you the very latest advice on this fashionable hand craft, Miss Annette Barron is here visiting us for two weeks. She will give talks and conduct classes in all yarn arts, and be delighted to give you directions for clever new garments.

Miss Barron's Classes
Jan. 25 through Feb. 6
ART SECTION, THIRD FLOOR

SIBLEY, LINDSAY & CURR CO.

"KNIT YOUR OWN —Or Crochet It" Says VOGUE

"For down-right, blue-blooded swank—have an honest-to-goodness hand-knit sweater, a crocheted cap and scarf." Of course, you can make them yourself! Hudson's will teach you. Just pick your models, your colors, and promise to obey our directions.

Get Your Yarn and Directions
In Hudson's Art Needlework Shop

That fine crocheted dress design

The crocheted sweater shown above takes 6 balls of 100% Island yarn, at 10¢ a ball.

For crocheting this cap and scarf, select out Island, get 3 balls of 100% Island yarn, at 10¢ a ball.

Imagine the price of these two sweaters if you bought them! But here they are... The one shown takes 7 balls of 100% Island yarn, at 10¢ a ball. The one at right sketched in wool, takes 4 balls of 100% Island yarn, at 10¢ a ball. 2 balls of 100% Island yarn, at 10¢ a ball.

HUDSON'S

VOGUE IDEAS USED IN RETAIL ADVERTISING

As Vogue reports trends, the shops weigh them to pick those which are most salable in their communities. A recent review of retail advertising reveals three Vogue fashions that have received strong support from merchants recently.

The Revival of Knitting

To the left above, two advertisements on knitting your own to prove that shops have taken Vogue's cue on knitted fashions.

Simple Dinner Dresses

To the right, four advertisements on the new and simpler evening costume that is a product of the times. Buffet dining and other less elaborate social activities are responsible for its rise. A most salable fashion.

Beauty Salons Spotlited

Nothing is now occupying the smart woman's attention more actively than her coiffure. Here is a chance for beauty salons.

WOODWARD & LOTHROP

10-12th St. New York 6, N.Y.

*Perfect for the
Fashion New*

From "Vogue"—we hear the solution to smart entertaining—by giving BUFFET DINNERS—a day over fashion. And for those—the gown has ultra chic, and great sophistication. Shortest black mermaid, extra-ruffled into the most flattering lace possible—only a brilliant finish for dinner. You must see it—

\$69.50

Misses' Walnut Room
Third Floor.

It is a fashion-wise shop—so take daily note of the newest arrivals that are especially featured in our NEW window on 11th Street.

Vogue says: Do Something To Your NECKLINE

A clean sweep across the back of the head gives a sculptured effect, or tiny curls bring softness to the neckline. But do something to achieve individuality and lose the "little girl" carelessness of the past year. A Pogue Permanent will accomplish all of this.

Pogue Permanent 8.00

BEAUTY SALON—SIXTH FLOOR.

The H. & S. POGUE Co.

Vogue says: "HAIR IS THE GREAT PREOCCUPATION... long hair, short hair?"

It is the current trend of the hair, a paragraph from Paris tells what the French women are doing about their hair. To maintain "long hair" they have been cut off, but, as a rule, 5-6 INCHES, NOT RATTY, as hair today is not too tightly curled, and on each side, with the back hair swept smoothly and diagonally across the head, or curled up gently to give more volume to the middle. It might seem a simple thing for individual women... But it is the hair of the future!

Best's Enigma or Freedom Permanent Wave. \$8.00

Had One Of Them, among the new and best, and put it off.

Prices for appointments: Wk. 7-10.00, Sat. 10.00.

Best & Co.
New York

Available also at the Manhattan and Four Corners Branches

Jay-Thorpe

FIFTY-SEVENTH STREET, WEST

A VERY NEW IDEA—THE Buffet-dinner Dress

Ankle-length and with covered shoulders. This is the new type of frock, Vogue reports, that smart Paris is wearing to Mlle. Chanel's amusing buffet-dinner. Not too formal for a little bar, when you wish. Not too informal for Theatre. Gay, flattering, tremendously smart. Iris-blue with fuchsia... sepia with bisque—black with blush or white.

72.00

A gown very flattering to the figure... In sizes to 42

THE MAY CO.

Charmion Dressing
Vogue Outfit II

**Youthful Gown
Shop Fashions for
The Smart Matron**

100% Wool—Good Deal

\$39.50 to \$79.50

ARNOLD CONSTABLE FIFTH AVENUE

Vogue tells us
"Chanel is making buffet dining a gay fashion on the Continent".... and sponsors

BUFFET DINNER GOWNS

VOGUE gives us a gay review of what is called the "buffet buffet" on the Continent. And to have the evening and morning and evening in a day all around it is the young in Paris Avenue. In the East Parisian style, and the VOGUE dress that looks like the new, with a lot of draped material, where the latest look, from the Buffet Dinner Gowns are patterned for the matrons of New York. Here you see the newest shoulder by Chanel garment, the highest collar, the new "flying dress" and the droll (it is in that Paris is showing it in the top of the new in looking with the most American for the dress.)

**ARNOLD
CONSTABLE**

Men's suit with head
Ties and
Socks, \$29.50 to \$39.50

TO NOTE IN APRIL 15th VOGUE

Evening Wraps. Page 57. A brown faille coat juts out at the elbows in leg-o'-mutton sleeves, and is finished with a green velvet scarf.

Evening Dresses. Page 57. The elbow cape on a red crêpe evening dress is an effective way to make the waist look diminutive.

Page 66. The new evening mode returns to elegance. "Lamballe", of soft silver-grey satin, is a magnificent example.

Page 67. A dress in the grand manner for the younger generation—depths of stiffened chiffon in pastel mauves, yellow and pink.

Page 68. A Couturier pattern dress. Bands of fabric wrap around the figure and flare into ruffles at the shoulders.

Another Couturier dress, of blue dull pebbly crêpe, has a twisted diagonal décolletage.

Page 81. A knot of moss-roses makes a charming touch on a moulded dress of pink crêpe roma.

Scarfs. Pages 60-61. A double page colour spread of new scarfs for this great scarf season.

The crêpe necktie scarf is eternally good.

Hélène Yrande designs a raspberry-red velvet scarf with an enormous flared end.

A huge red wool scarf is cut like a bolero.

A chiffon scarf is half yellow, half blue.

An unusual scarf of cut white piqué resembles an ostrich boa.

A frilled blue-and-white chiffon scarf is almost as large as a cape. Plaid silk ottoman makes a new type of Ascot scarf.

Page 79. A red-and-white knit triangle scarf is worn sorethroat fashion—a favorite smart way.

Millinery. Page 60. Talbot's straw hat, "Le Dandy", is like a man's topper.

Agnès' pinecone hat of blue picot is topped with a red wool pompon.

Page 61. Talbot's "Jacobin" is draped like a French Revolution hat.

Page 78. A natural milan straw hat is worn with the brim tilted over the eyebrows.

Suits. Page 62. A navy-blue rough wool suit has a high-waisted, wrapped skirt and a jacket which buttons high up to the throat with silver metal buttons.

A wool dress and jacket in apple-green has an embroidered white piqué collar.

Page 63. Another dress and jacket ensemble is in black crêpe showered with red and white dots.

A navy-blue suit with white dots is trimmed with narrow white lace ruffles.

Sheer black wool is accented by dollar dots in red, black and white on the dress top and elbow cuffs.

A spun-silk suit is sprinkled with confetti dots in red, yellow and beige on navy-blue.

Page 64. An unusual and charming colour combination—grey skirt, brown waistcoat blouse, hat, gloves and shoes, and jade-green scarf.

Page 65. Molyneux's beige wool ensemble, with brown and red striped blouse and scarf, is ideal for a day's shopping.

Dresses. Page 64. A beautifully tailored violet-blue wool dress has a vermilion crêpe scarf—a devastating combination.

Page 69. Three Couturier pattern dresses for custom made wardrobes.

First, the perfect afternoon dress—distinguished in cut but not too elaborate.

Second, a dress with the smart, high, wrapped look around the ribs.

Third, a brown thin woollen dress with a guimpe of yellow dull crêpe.

Sportswear. Page 78. Two of the popular suède golf jackets in bright colours.

Page 79. Hip-length knit sweaters are also chic for golf.

A tan gabardine sports coat is lined in suède.

Page 76. Knitted things are more popular than ever.

A white sweater-jacket is worn with a blue skirt and scarf.

An all-white one-piece dress has an open-work chenille bodice and a skirt of finer weave.

Page 77. A yellow sweater and waist-length jacket, worn with a brown skirt and scarf, is a smart town outfit.

Another town costume has a blue bouclé jacket and blue-and-grey striped skirt.

Furs. Page 78. A cape scarf of two-skin silver fox.

Page 79. An ermine scarf is tied Ascot fashion.

Belts. Pages 78-79. Five suède belts of varying widths are sketched. All of them feature unusual buckle arrangements.

Toilet Goods. Page 71. The proper care of the teeth is the subject of the Gospels of Beauty article in this issue.

Decoration. Page 73. An article on spring entertaining with suggestions and illustrations of fresh, new table decorations.

TRAINING FOR SALES

A Lesson in Assembling

Putting the right things together in the right way is one of the most important of all fashion-wise tricks. A good way to train the salespeople of your store in this art is to begin with a copy of *Vogue*—this copy, for instance.

Pages 64, 65, 66, 67, 68, 69, 78, 79 and 81 are particularly good for this purpose. Mount these pages on cardboard and analyse them before the class. Note the generally simple, yet finished effect of each costume. Point out how hat, gloves, shoes are all in the same feeling with the dress. Demonstrate how colour notes are picked up and repeated in various articles of the ensemble. Show how balance is observed in the matter of how much jewellery and where to place it. Illustrate that in dressing, as in painting or interior decorating, it is necessary to keep always in mind the finished whole and to plan costumes in which lines, colours, fabrics, and accessory touches all complement each other in a subtle yet positive way.

An interesting follow-up of such a meeting might be to collect everything required for four or five perfect costumes, but make no attempt to indicate what goes with what. Simply have all the dresses on one rack, coats on another, millinery and accessories on separate tables.

Then assign to various members of the class the problem of "solving" each of these costumes correctly. General criticism of each costume as it is assembled will demonstrate the lesson more clearly.

Tell the New Coiffure Story

Even if your store has a beauty salon, it may not seem important to you to take up the subject of fashions in hairdressing with your salespeople. A review of what is taking place in this matter will, however, provide them with a well-rounded knowledge of present general fashions that may prove definitely helpful in "selling" customers. This is true of the sales staff in all departments, because all women are intensely interested in the subject of how to do their hair. It is particularly practical for the millinery sales staff since coiffures are now definitely related to hats. Read the article on page 45 and, if possible, have someone from the beauty salon or elsewhere model new coiffures.

PROMOTING FOR PROFITS

Memorial Day Advertisements

This holiday each year starts the summer week-end ball rolling. Now is the time to lay your plans for an interesting ad and windows which will not only result in sales for this particular occasion, but which will also serve as a summer fashions opening in your store.

In order to make your plan intelligently, it is first necessary to consider all the various departments in the store that should be included. Most of the emphasis should be given to women's and misses' apparel. This means coats, dresses, millinery, shoes, scarfs, handkerchiefs, gloves, hosiery, jewellery, neckwear and separate jackets, belts, handbags, bathing suits, pyjamas and bathing accessories, corsets, lingerie.

In addition to women's fashions, men's and children's things are also logical considerations, depending on the amount of space you plan to use for advertising.

Other departments that can very well be included at this time are luggage, sporting goods, cosmetics. Games and gift items for hostesses are also sure to be wanted by some shoppers.

An idea for an advertisement would be to have the copy read as an invitation to a week-end house party. It should be written as an informal note outlining the various festivities that are planned. This scheme offers an opportunity to illustrate everything that will be needed in the way of clothes and other gadgets.

Other Events that Fall in May

Graduations — Mother's Day — Baby Week — Child Health Day (Weddings were taken up in the April first issue). Very few schools hold commencements as early as May, but for those that do and in order to be well prepared by June, it is wise to plan these promotions now. Gift certificates are a good idea in connection with both graduations and Mother's Day.

National Baby Week and Child Health Week will have more importance in some communities than in others. The store which ties up with civic enterprises of this kind becomes more closely identified with the personal life of the city. Gestures of this sort, intelligently made, can create into an institution what was before only a store.

ACCESSORY NEWS—WEDDING COSTUMES



1. Maria Guy's new grey fabric hat, deep black fabric insert in the crown. Fabric gloves are more important than ever. 2. Dots appear on bags. Red and white rough crêpe. 3. A new sports bracelet—leather thongs with a silver clasp. 4. Dots are used on handkerchiefs, too. 5. Brown crêpe bag with wide flat top.

6. The importance of stripes as a spring fashion is illustrated in the bag mode. Navy blue ribbon fabric bag with Roman stripes and a silver clasp. 7. The patent leather bag is always good for spring. Navy blue patent bag with stirrup clip clasp. 8. Thirteen matching lucky bracelets in chromium.

9. A suède pull on in a chic putty beige shade. Irish lace gloves for summer wear are the latest development in mesh types. This pair has one button at the wrist and a wide cuff. 10. Brown lizard pump trimmed in patent for street wear. 11. Bag of Chanel's striped jersey. 12. Black calf bag with stitched handle.

Suggested costumes for the informal wedding. 13. Patou's

printed crêpe dress and jacket for the bride's mother. 14. For the bride, Augustabernard's chiffon blouse of beige ensemble, and 15. its beige wool coat, with cape effect. The collar of the blouse pulls outside the coat to give the smart, soft neck-line.

Suggested costumes for the formal wedding. 16. Bride's going-away suit—Lanvin's navy blue wool. 17. Bride's mother—Ardanse's lace and chiffon dress, hem touching the floor. 18. Simple white satin wedding gown with double train. Bows at the waist and neck-line. 19. Two smart head-dresses for the spring bride—a lace cap and a pearl filet.



13



14



15



16



17



18

COMMENCEMENT FASHIONS ARE TIMELY

Vogue Pattern 5976. Appropriate for a graduation in the evening. Shorter, it would be equally suitable for daytime. Chiffon, mousseline, heavy sheer crêpe, and organdy are suggested as good fabric choices.



Vogue Pattern 5963. Another model that could be worn for day or evening, according to its length. Canton crêpe or one of the new rough silks is suggested, in addition to the materials mentioned above.



Vogue Pattern 5946. Again, its length regulates its suitability for a day or evening commencement. This and the two models above demonstrate that a fussy or low cut evening dress is not worn for this purpose.



Vogue Pattern 5963. For daytime graduations, a simple, tailored model that can very easily do for spectator sports wear later is often the best choice. This type is particularly so for the athletic, boyish girl.



The Graduate's Wardrobe. This is, of course, regulated entirely by the commencement programme. Appropriate suggestions for the graduation dress itself are given in the illustrations on this page. For the average college commencement, a semi-sports type of dress, a simple afternoon frock and an evening gown are usually what the various exercises call for. For afternoon or evening, any colour that is becoming is appropriate. For the semi-sports and graduation dress, white is best. Materials for afternoon or evening might be heavy sheer crêpe of the georgette type, silk crêpe with surface interest, chiffon or, what is newer, mousseline de soie. Some of the new cotton laces and other fine cotton materials are also charming. All clothes in the graduate's wardrobe should be extremely simple. Suitable models for grammar school graduations not shown. Models similar to bottom figure, only more youthful, are right.

What a Graduate's Mother Wears. Everything depends on the time of the commencement exercises. If they are held in the morning, the kind of costume worn for general daytime purposes would be appropriate. A good example would be a silk print dress with a jacket. If the time is afternoon, again the same general type of costume could be worn, though a slightly more formal, but still simple, afternoon dress could also be chosen if preferred. An example might be a heavy sheer crêpe jacket dress with a skirt slightly longer than that worn on the street. In this case, one's hat could be a bit dressier.

If the commencement is at night, a semi-formal evening dress is the best choice. This could be the sort of restaurant or theatre dress that is worn with its own special kind of evening hat and a matching jacket, or it could be a dinner dress with covered shoulders worn without a hat and a simple evening wrap.

If a graduate's mother or other feminine relative is planning to spend commencement week at the school, she will require the same kind of wardrobe as the graduate herself, that is, a sports, afternoon and evening dress.

A Girl Visiting Her Beau Commencement Week. The same basic wardrobe as given for the graduate herself is also right for the girl whose beau invites her to visit him at college at this time. Again, the programme of parties should give her her cue. She will perhaps feel better about it if she has an evening dress for each night, but one can do if her clothes allowance does not permit of more.

HOW TO PREDICT FASHIONS

by MARGARET CASE

Highlights of a Talk Given by Vogue's Fashion Editor In a Lecture Course by The Fashion Group Co-operating with The Metropolitan Museum, New York

Pick up any issue of *Vogue* at random. And somewhere in its pages, you are apt to find the record of the birth of some fashion which is destined to make fashion history. You may not recognize it, but there it is.

Here are a few biographies: On page 64 in the September 29th, 1930, issue was shown the first photograph of a pair of imported, bulky, hand-sewn gloves with gauntlet-like cuffs. These were very extreme and peculiar at the time. Nine months later, in June, 1931, we were recording the popular acceptance of this type of glove throughout America. And thousands of wrists flapped with exaggerated width. Three months later, in August, we prophesied their end and warned readers that smart women were beginning to return to the wearing of gloves with smaller wrists.

If you had read *Vogue* of July 15th, 1931, you would have seen that mesh sports gloves would be coming into use. And they, as you all know now, are going to be the biggest sports gloves of this summer. The great demand for crocheting in Paris was also announced about nine months ago. The short separate fur cape which you are now beginning to see in such quantities in the new mode was presented to you six months ago in the October issues of our magazine. One in mink, designed by Patou, the other in silver fox, by Schiaparelli. One year ago, we told about the return of the evening hat and the importance of runabout evening clothes. Perhaps you also remember that the December issues introduced sleeves puffed above the elbow and puffed, practically enough, on elastics. And did the Seventh Avenue manufacturers like that little trick? All I can suggest is that you visit any of their showrooms today for the answer.

Such fashions as sailor hats, stripes, collarless coats, high-waisted sweaters, tailored evening dresses, sculptured evening dresses, boneless corsets,

coats that look like dresses, Directoire evening dresses, white lingerie, cinched-in waist-lines, red, white and blue, and beige—all of the really outstanding fashions have been signaled to you on an average of from three months, six months, nine months, or a year ahead of their arrival in popular merchandise.

Other ideas inevitably sometimes take longer to come through to success. Hand-knitted swim suits took two years to become universal. The full-length evening wrap, made by Vionnet, was first presented to you way back in October, 1929. That took three years to reach its fullest development.

Why did we select these particular models to illustrate in *Vogue*? After all, these were not the only new wraps, unusual fur scarfs, and sleeves that were being made at the same time.

We selected them because they had measured up to all requirements that any good successful fashion must have. The fashion game, like contract bridge, has a sort of Culbertson System of its own. In the card game, you look over your cards carefully and evaluate them before making an opening bid. In fashions, you look at a new idea and say to yourself, "I shall allow it two points because it is significant, really new, and in good taste; two more points because the smart women are ordering it; two and a half, because it is generally wearable, suits our time, our mode of life; one-half because a certain dressmaker or dressmakers have authorized it; and one-half for instinct." With such strength, bid for a grand slam and bid with confidence!

Having learned to tell the fashions from the follies—to recognize genuine trends when you see them—what is the next consideration? Something called timing. By that, we mean the moment in which to stock up on these new modes and introduce them to your waiting public in merchandise, and the moment to withdraw them.

As stylists, you do not necessarily have to do this. Try always to secure the reactions of other fashion observers when you can. And the judgment of wholesale manufacturers is very shrewd. Apply ordinary common sense to the question of when the women in your community will be ready to wear a fashion. Too early promotion often means stale news when the right weather or conditions arrive.



MISS JESSICA OGILVIE

HAIR

..... *Do You Know*

- | | |
|--------------------------------------|--------------------------------------------------------|
| HOW to correct oily hair . ? | HOW to arrest graying hair ? |
| HOW to overcome dry hair? | HOW to care for permanently waved hair . . . ? |
| HOW to check falling hair . ? | HOW to bring back natural wave ? |
| HOW to treat dandruff . . ? | HOW to brush your hair into more abundant life? |

Consult the hair expert in the Toilet Goods Section of your favorite department or drug store for the proper Ogilvie Sisters' preparation for your specific needs . . . or ask for an Ogilvie Sisters' scalp treatment at the beauty salon in your city authorized to give these famous treatments.

Ogilvie Sisters' hair preparations are particularly beneficial before a permanent, since a perfect wave is impossible if the hair is brittle and dry, or excessively oily . . . if the ends break or the hair loses its lustre. Prepare your hair *before* your permanent that the wave may be wide and soft. Tonics: \$3.50 and \$2.

Ogilvie Sisters' newest item—Reconditioning Oil for Hot Oil Shampoo—has just been introduced for retail sale as well as for salon use . . . try this delightful oil with your next shampoo . . . it leaves the hair soft and lustrous and helps prevent brittle ends. Reconditioning Oil: \$1. Shampoos: \$1.25—75c—50c.

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HAIR SPECIALISTS

Ask at the Toilet Goods Counter or Beauty Salon of your favorite department store for the interesting and instructive booklet, "Ogilvie Sisters on the Care of the Hair" . . . or write direct for a list of stores and salons whose trained staffs will give you the same expert attention you obtain at Ogilvie Sisters' Fifth Avenue and Paris Salons.

Men, too, use Ogilvie Sisters' preparations and treatments with excellent results.

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A HEALTHY SCALP MEANS BEAUTIFUL HAIR

“Yes, Ma’am, everything’s in the oven now”

*☞ You're bringing dinner
guests home in half an hour.
Has cook forgotten anything?
No need to wait and worry.
No need to call her from
an active oven—if she has
a handy telephone in her
kitchen! . . . She can use
it, too, in ordering milk
and meats and groceries
—in a host of other ways.*



*Servants are grateful for the privacy and convenience
of a telephone in their own quarters.*

HOUSEHOLD management is an exacting business. The most successful housewives employ modern business methods. Quite naturally, they have *enough* telephones.

Such households seem to run themselves. Convenience replaces confusion. There's no running upstairs and down, or from room to room. Staff and manager alike make or receive calls, quickly, comfortably, without being diverted from immediate duties. All because there are handy telephones in bedroom, nursery, living-room, kitchen—and in other important rooms.

Telephone convenience of this kind costs little—saves steps and minutes—makes homes more livable. For advisory assistance in planning the telephone arrangements best adapted to *your* home or apartment, just call the Business Office. There is no charge.





APRIL SHOWERS BRING *Ma* FLOWERS . . .

CHARMING custom—that of showering the engaged girl with gay, smart usefuls for *The New Life*. If you're the bride-to-be *this* spring, you're more than ever in luck. There's a special new dash and new charm and new thrill in the trousseaus of 1932.

Just think of the towels you're going to get, if your friends keep their eyes open! Towels touched with pure, clear color from hem to hem (in matched bath sets, of course) . . . towels bright with exotic blooms or dotted with shy primroses . . . in patterns as formal as a Grecian urn or as flighty as a peony bed . . . bath towels, guest towels, man towels, maid towels, glass towels . . . a houseful of busy helpers that are beautiful but well trained.

Bury your face in their feathery softness. It may be smooth and fine or deep and crushy—but it's softness! The cotton

picked for Cannon towels is a special, silky, long-fibered kind. The finished fabric is gentle and thirsty but tough and staunch. The fairest towels of the new season are made for many moons of use.

And, another break in your favor—you'll get bigger as well as better booty. Suppose Amy puts by three ones and Phyl a five-spot and Aunt Cissie a ten. We've arranged in advance to stretch their money. Costs for Cannon towels have slumped to new lows—but Cannon finesse and Cannon fineness are up-high as usual. . . . *They'll* spend what they've planned to, and *you'll* be the winner. We hope you'll be very happy among your flowers. Best wishes! . . . Cannon Mills, Inc., 70 Worth Street, New York City.



MATCHED BATH SETS—two to five dollars. . . . New Cannon ensembles contain matching towels, wash cloths and bath mat—tied with ribbons and sealed in Cellophane. Prices for seven-piece sets in all-over designs range from \$2 to \$5. Extras may be bought separately, as low as 49c for bath towels. . . . (Other Cannon styles, to suit any taste—25c to \$2.50 each.)

THE WINNING COLORS—jade, maize, peach, orchid, blue—were chosen by a noted stylist to go with accepted bathroom tones. They harmonize each with each and blend into any good scheme.

C A N N O N T O W E L S



Best of all are May and June



BERMUDA traditionally counts twelve months of summer, and of them all the best are May and June. These are the months of most gorgeous floral display . . . the roads are bordered with hedges twenty feet high, of red, pink and white oleanders, and gardens everywhere are ablaze with colour. Bathing, sailing, fishing, golf and tennis are now enjoyed at their best. The always reasonable tariffs

of the many fine hotels and guest houses are lowered. The unique restfulness and scenic charm of these quiet islands somehow seem magically enhanced in May and June. Plan to come now, for an early summer outing, or later—for even in July and August Bermuda is free from heat waves and excessive rain, nor is there any hay fever here. Ensure the success of your visit by staying at least a week in the islands. You need no passport . . . just step aboard the boat at New York or Boston, and come!

B E R M U D A



For booklet, consult Furness Bermuda Line, Munson Steamship Line, Canadian Pacific Steamships, Ltd., Canadian National Steamships, or any travel agency, or The Bermuda Trade Development Board, 230 Park Avenue, New York. In Canada, 105 Bond Street, Toronto.



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